The working Journalist

THE WORKING JOURNALIST

A STUDY OF NEWSPAPER PRODUCTION AND WRITING

by

ABDUL QAYYUM

Head of the Department of Journalism, University of the Panjab

(Formerly Foreign Correspondent of the Indian National Press, Ltd., War Correspondent, Member of the Egyptian Press Syndicate, Assistant Editor, the "Free Press Journal," Bombay, Associate Editor, Government of Pakistan, etc.)

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TO

SIKANDRA

PREFACE

Thus runs the refrain—
"What do you do for a living?"
"I teach journalism."
"You, what?"
"I teach journalism. What's so strange about it?"
"Can journalism be taught?"
"Yes................"

—And this book is the answer. It seeks to show that journalism is more of tuition and less of intuition, that it is as much of a craft as engineering, medicine, or law. How can one practise unless one knows what is there to practise? The theory and principles of his subject are as vital to a practising engineer, a physician, or a lawyer as they are to a working journalist. The purpose of this book is to examine the theory and principles on which journalism is practised. It endeavours to explain and illustrate how newspapers are written, edited and produced.

Unfortunately, in our country, the patronage of journalism rests on politics; a newspaper is principally a political agent, and the strength of journalism is derived exclusively from its political drive. In such a context, anybody who can press his pen into the service of politics claims himself to be a journalist and, what is worse, is regarded as one. Small wonder that journalism in our country limps awkwardly, bearing the bruises of political battles.

The role of journalism is to record and comment on all the manifold activities of life; and life is not all politics. Life is as much a bundle of little things as of great ones; it is made up of sobs, sniffles and smiles. Journalism travels life's interesting round, through all the changing scenes, capturing the flavour that variety gives to life. It presents the history of life's activities of the day that very day.

How that history is written and produced in newspapers is the burden of this book.

ABDUL QAYYUM

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CHAPTER I

To see the world in a grain of sand,
And a heaven in a wild flower ;
Hold infinity in the palm of your hand,
And eternity in an hour.

—William Blake

WHAT IS JOURNALISM ?

Journalism is a much-maligned term. It is loosely used to cover a multitude of writing activities. Any unthinking individual, who has not seen even the inside of a newspaper office, but who has managed to slide a few incoherent words into print, to-day styles himself journalist. You meet such journalists by the dozen. " What newspaper do you represent ? " you ask one of them, and he will reply nonchalantly : "Oh, well. I am a free lance." Discreetly you enquire : " What is your *forte* ?" Unhesitatingly, he will respond : " I write letters to the editors of local newspapers."

" I travelled from Liverpool to London one day with a man who told me he was a member of our noble profession," remarked Ralph D. Blumenfeld, formerly Editor-in-Chief, *Daily Express*, " and presently he imparted to me the information that he contributed a monthly article on chess to a paper in Swansea. Actually by trade he was a piano-tuner."

Why so many plume themselves with the appellation of journalist is, perhaps, not difficult to explain. Journalism, unlike some other professions, is a free and open profession which any fool may enter, though few fools in it will survive. Inability is the only disability in journalism. There is no other restriction—no age limit, no minimum academic qualification, no sex

discrimination. Little wonder that scores of men and women, who know as much about the profession as the lamp-post opposite their residence, style themselves journalists, and get away with it merely because they can write a sentence or two incorrectly.

Authorship vs. *Journalism*

It is the failure to recognize the distinction between authorship and journalism that has led to many a writer claiming himself to be a journalist. Journalism is writing for a journal, newspaper, magazine, or other periodical publication. The profession of journalism has for its members persons who do widely different work. It includes reporters, sub-editors, special writers, and a host of "odds and ends". Though their duties vary in many respects, they have the common purpose of journalism, namely, to record for the public and to interpret to the public that which is of public value and interest.

Authorship means books, fiction, essays, etc. Journalism means newspapers and facts. An author is allowed the free exercise of his imaginative faculties. The journalist must confine himself to facts. An author may take his own time over what he chooses to write, but the journalist runs an almost unfinished race against time. An author stays indoors, and may shut himself up in a room if he likes, to complete what he undertakes to write. The journalist spends most of his professional life outdoors, moving among real affairs and real people. Finally, the journalist's work is usually anonymous, while the author's is generally accompanied by fanfares and blowing of trumpets.

It is not the purpose of the author of this book to decry authorship, or to boost up journalism. As a matter of fact, for one reason or another there has gathered about an author an atmosphere of romance, a sort of glamour, that has an unfailing appeal for the unwary. The journalist, on the other hand, has had to fight—and still continues to fight—for his

status, for his place in society. In an article entitled "Journalism and Literature", Ivor Brown writes in the *Fortnightly Review* for January 1932 : "The one is printed with a cloth cover and the other is bounded by a sheet of paper. People are apt to sneer at journalism, partly because they confuse the well-considered work with the mere gossip, partly because it is available for a penny or two-pence. The snobbery of price is a very large and very discreditable element in the public opinion of this country." It is perhaps not unreasonable to claim that whereas a good author may be a bad journalist, a good journalist will seldom make a bad author.

The Journalist Defined

Who then is entitled to call himself a journalist ? Generalities are often misleading. Let us therefore take refuge in certain definitions. The Oxford Dictionary describes a journalist as "one who earns his living by editing or writing for a public journal or journals." This definition is safe enough, but leaves a great deal unsaid. In "Masters of Journalism", T. H. S. Escott makes a valiant attempt to encompass the manifold activities of a journalist. Escott says : "A fair working definition of a journalist would be a man who seeks to influence public opinion in a given direction by periodical writings published at short intervals." This is fair enough, but it ignores the claims of such journalists as are engaged on reporting events which are isolated and have no bearing on public life. The former Editor of *The Times*, Wickham Steed, remarks: "The ideal journalist would be one who, having mastered and assimilated the wisdom of the ancients, the philosophies of the more modern, the knowledge of scientists, the mechanics of engineers, the history of his own and of other times, and the chief factors in economic, social and political life, should be able to hide all these things in his bosom and to supply as much of them as might be readily digested to his millions of readers in proportion as he divined their desire for them." However much a journalist would like

to agree with Wickham Steed, in fairness to himself he would find it difficult not to infer that this sexagenarian was too generous in his estimation of men of his own profession. An equally flattering tribute is paid to the journalist by Ramsay MacDonald, one-time Labour Prime Minister of Britain. An experienced journalist himself, he spoke with obvious feelings when he said somewhere in 1924 : " Journalists belong to a great and honourable profession. The journalist is a man whose craft means that by instinctive ability he can gather together and co-ordinate all those feelings that go to the making of public opinion, who has got an instinctive sense of what the interests of the people are, and who, with skill and mastery, can sit down and under the most trying and impossible conditions produce the finished article."

A definition that gets closer to the heart of it is contained in a law recently passed in France. It runs : " The professional journalist is he who has for principal, regular and remunerated occupation the exercise of his profession on a daily publication or periodical published in France, or in a French news agency, and who obtains therefrom the principal of the resources necessary to his existence." This has a universal application and may be accepted as the most dispassionate and practical definition of a journalist.

Sticklers for form would like to make a sharp distinction between " journalist " and " newspaperman ". In the United States, in particular, most of the men engaged on journalism are called " newspapermen ". F. J. Mansfield of *The Times* quotes Marlen E. Pew, formerly Editor of the New York *Editor and Publisher*, as making the following reply to his query : " There is no difference between ' journalist ' and ' newspaperman '. ' Newspaperman ' has been preferred in this country for many years, but the reasons for it are obscure. Possibly there is an explanation in the fact that in our national humour the ' journalist ' has been depicted as a gentleman with loud clothes, a tall hat, spats, a gold-headed cane and a small head. I mean,

that has been a familiar caricature. Several years ago I complained that the prejudice against this word was unreasonable, so for at least five years I have been writing the word 'journalist' in preference to 'newspaperman'. I see no reason why a perfect descriptive term should be made obsolete by reason of a ridiculous and false interpretation. The word 'newspaperman' is comparably awkward and it is not descriptive."

Journalism vs. *History*

As chroniclers of day-to-day events, newspapers are invaluable sources of reference to compilers of history. The answer to what is journalism is therefore incomplete if it omits to draw a close parallel between journalism and history. As. F. J. Mansfield points out: "The transition from the journal to history is reached when facts are marshalled and reviewed in relations to ideas. Newspapers approach the sphere of history when they give reflections upon, or interpretation of, news in the light of policy and principle, although it is clear that such judgments are often of necessity provisional and conceived in haste." Thomas Hardy surely had this vital aspect of journalism in mind when he composed certain lines under the caption "The Newspaper Soliloquises":

> Yes ; yes ; I am old. In me appears
> The history of a hundred years ;
> Empires', kings', captives' births and deaths ;
> Strange faiths and fleeting shibboleths ;
> Tragedy, comedy, throngs my page
> Beyond all mummed on any stage—
> Cold hearts beat hot, hot hearts beat cold,
> And I beat on. Yes ; yes ; I am old.

The German philosopher, Arthur Schopenhauer, known for his pessimistic cast of mind, almost overreached himself when he sought to discredit the journalist by accusing him of distorting history instead of recording it faithfully. Writing in "Some Forms of Literature", Schopenhauer says : "Newspapers are

the seconds hands of history. But the seconds hand is mostly not only of baser metal than the two others, but goes seldom correctly ; the so-called 'leading articles' are the chorus to the drama of contemporary events. Exaggeration of every kind is as essential to journalism as to the dramatic art, for as much as possible must be made of every occurrence. Hence all journalists are, by virtue of their handicraft, alarmists : this is their way of making themselves interesting."

In spite of Schopenhauer's morbidly cynical stricture upon journalism, historians have invariably turned to newspapers, magazines and periodicals for useful information. When, for instance, newspaper files in the British Museum were removed from Bloomsbury to the library at Colindale in 1932 the latter building contained 275,000 bound volumes of newspapers and periodicals, weighing 20,000 tons and covering 14 miles of shelves. Imagine, 20,000 tons of history. Commenting on the transfer of these newspapers, the famous historian, Professor Gilbert Murray, remarked that "the value of the newspaper for historical research was particularly realized by persons interested in ancient history". John Payne, who would be easily recognized as a friend of Dr. Johnson, wrote in *The Universal Chronicle*—a weekly founded in 1758 : "A journalist is an historian, not indeed of the highest class, nor of the number of those whose works bestow immortality upon others or themselves ; yet, like other historians, he distributes for a time reputation or infamy, regulates the opinion of the week, raises hopes and terrors, inflames or allays the violence of the people. He ought therefore to consider himself as subject at least to the first law of history, the obligation to tell truth."

Canons of Journalism

No journalist worth the name would disagree with John Payne. Accuracy and truthfulness are *sine qua non* of successful journalism. In every legitimate profession, and much more so in journalism, there are

certain ethical standards. Any deviation from these standards would spell the ruin of that profession and of those pursuing it. A journal that ignores its responsibility as a public trust sooner or later—sooner rather than later—loses the confidence of its subscribers and comes to grief.

The Code of Ethics adopted by the American Society of Newspaper Editors in 1923 has been recognized by all thinking journalists as their creed. The Code contains, *inter alia*, the following :

I. The right of a newspaper to attract and hold readers is restricted by nothing but considerations of public welfare. The use a newspaper makes of the share of public attention it gains serves to determine its *sense of responsibility* which it shares with every member of its staff. A journalist who uses his power for any selfish or otherwise unworthy purpose is faithless to a high trust.

II. *Freedom of the Press* is to be guarded as a vital right of mankind. It is the unquestionable right to discuss what is not explicitly forbidden by law, including the wisdom of any restrictive statute.

III. Freedom from all obligations except that of fidelity to the public interest is vital. Promotion of any private interest contrary to the general welfare, for whatever reason, is not compatible with honest journalism. So-called news communications from private sources should not be published without public notice of their source or else substantiation of their claims to value as news, both in form and substance. Partisanship in editorial comment which knowingly departs from the truth does violence to the best spirit of American journalism ; in the news columns it is subversive of a fundamental principle of the profession.

IV. Good faith with the reader is the foundation of all journalism worthy of the name. By every consideration of *good faith* a newspaper is constrained to be *truthful*. It is not to be excused for lack of thoroughness and *accuracy* within its control or failure to obtain command of these essential qualities. Headlines should be fully warranted by the contents of the articles which they surmount.

V. Sound practice makes clear distinction between news reports and expressions of opinion. *News reports should be free from opinion or bias* of any kind. This rule does not apply to so-called special articles unmistakably devoted to advocacy or characterized by a signature authorizing the writer's own conclusions and interpretations.

VI. A newspaper should not publish unofficial charges affecting reputation or moral character without opportunity given to the accused to be heard; right practice demands giving of such opportunity in all cases of serious accusation outside judicial proceedings. A *newspaper should not invade private rights* or feelings without such warrant of public right as distinguished from public curiosity. It is the privilege, as it is the duty, of a newspaper to make prompt and complete correction of its own serious mistakes of fact or opinion, whatever their origin.

VII. A newspaper cannot escape conviction of insincerity if while professing high moral purpose it supplies incentives to base conduct, such as are to be found in details of crime and vice, publication of which is not demonstrably for the general good. Lacking authority to enforce its canons, the journalism here represented can but express the hope that *deliberate pandering to vicious instincts*

will encounter effective public disapproval or yield to the influence of a preponderant professional condemnation.

Every journalist engaged on newspaper work encounters, at one stage or another during his career, ethical problems that will cramp his style and even dislodge his sense of values if he is not clear in his own mind as to the principal objectives of his profession. If he believes in the profession of journalism, then he must believe that the public journal is a public trust, that journalists are trustees for the public and that the supreme test of good journalism is the measure of its public service.

CHAPTER II

I would rather live in a country with newspapers and without a government, than in a country with a government and without newspapers.

—THOMAS JEFFERSON

THE NEWSPAPER

For those who contemplate entering the field of journalism for a livelihood, it is important to get a clear idea of newspaper organization. Strictly speaking, no two newspapers are exactly alike in organization. Several factors contribute towards variations in practice. The size of a newspaper, for instance, determines to a great extent the number of employees and the degree of division of labour among them, as well as the character and the extent of the equipment. A large newspaper with a large circulation will naturally require the services of a large number of persons specialized in the various branches of journalism. On a comparatively small newspaper, the size of the staff is also comparatively small so that each person performs a variety of functions. Sometimes conditions of ownership, individual newspaper traditions, nature of equipment and local requirements determine the duties and responsibilities of different members of the staff.

In its general organization, a newspaper, regardless of type and size, must have three main divisions, namely, editorial, mechanical and business. No newspaper can function effectively with fewer than these three, and the completed product, the co-ordinated efforts of all three, is the modern newspaper.

Editorial Department

To sort out and edit news pouring in by cable, telegraph and wireless from every corner of the globe,

to gather and write local news, to supply headlines, to prepare editorial comments, to provide cartoons, pictures and other illustrations, to compile hundreds of thousands of words of informative and entertaining reading matter for publication—all this, and a lot more, is the function of the editorial department. The offices that members of the editorial department occupy are generally called the "editorial rooms."

The editor, often known as editor-in-chief in large newspaper offices, is at the head of the editorial department. He is in charge of the editorial columns and has under him one or more editorial writers. He also determines the editorial policy, subject to the final control of this policy by the owners or the board of directors of the newspaper. Ralph D. Blumenfeld says: "Gone are the days when the editor was the oracle whom no one in or out of the office denied the right to print or omit what seemed to him best." Nevertheless, edito s still enjoy a considerable prestige both in and out of the office. They spend a great deal of their time in the office, discussing and deciding editorial topics, allocating work to their writers, laying down the line of treatment, presiding at daily conferences that survey the paper as a whole and remain at their post until the paper goes to press.

The news staff is headed by what is generally known as news editor or managing editor. He is directly responsible to the editor and has under him all personnel engaged on the process of news gathering. The news editor is assisted by the city editor, the telegraph editor, the night editor and persons in especially designated positions, such as the sports editor, the society editor the financial editor, the literary editor, the editor of the women and children's section, the dramatic, film and musical critics. The city editor directs the gathering and the writing of local news by the staff reporters. The telegraph editor has charge of national, as well as, international news as it comes by mail, by telegraph and wireless, from the paper's own correspondents, or from a host of news agencies. The

night editor is generally entrusted with the planning of pages, the handling of unexpected news story requiring last-minute alteration in the lay-out, the trimming or "spiking" of stories and the scanning and passing of the "blanket proofs" of pages they go to the foundry. In short, the night editor is responsible for the production of the paper at night.

"The post of news editor," says F. J. Mansfield, "is responsible and exacting. Early in the morning he is planning the work of his staff. When he reaches the office he has a grip of the whole news situation—stories that have to be continued from the day before; half-developed stories to be completed; 'follow-ups' on many trails, to begin with, and then the new stories suggested by the other morning, and early editions of the evening papers, and by messages constantly incoming from correspondents and agencies. Foreign stories often require home inquiries and *vice versa*. News stories call for 'collateral' write-up. The ebb and flow of news, the dull and the dramatic, the big and the little, is one of the major phases of the news editor's job."

The salient feature of the daily routine in a standard newspaper office is the editorial conference. It is at this conference, generally held in the afternoon, that far-reaching decisions on the proposed contents of the next morning's issue of the paper are taken. Details of the contents are contained in the "news schedule" elaborately prepared by the news editor. From this schedule is obtained a comprehensive idea of the requisite size of the paper and the relative importance of news stories and features. The conference determines the line of treatment, the proportion of advertisements to news-columns, the division of labour among editorial writers and the claims of the printing and the business departments. F. J. Mansfield reveals a highly interesting aspect of the editorial conference. He writes: "The conference is an opportunity for the exchange of ideas among all who are doing the responsible work

of the paper in its various departments. Each 'side', so to speak, fights for its own interests, and it is a battle for space—the one priceless thing. 'Features 'are pitted against news, and one news story rivals another. Everything has to be weighed in relationship to the paper as a whole, its policy, character news interests, and 'stunts', if any. Obviously the one uncertain element at that time of the day is news, which acknowledges no schedule. Big events have a habit of happening at night, and the conference cannot legislate for the unknown, though a margin space is left for it. Therefore, the schedule, however much it may have been discussed and approved in the afternoon, has sometimes to be completely overturned at night."

In the editorial hierarchy the sub-editor occupies an important position. In general his work consists of making all the "copy", that pours into the office in diverse forms, conform to the "style" of the paper. He edits news stories, corrects spelling and punctuation, trims over-long reports, supplies introductions or leads, excises contradictions, duplications and libellous statements and, finally, writes headlines. Sub-editors, and they are a large number of them in a newspaper office, are responsible to the chief sub-editor who, in his turn, is responsible to the news editor. In standard newspapers, there is a sort of a super-sub known as "copy taster". He is the first to get to work. He goes assiduously through the increasingly accumulating masses of news, sifts out that which should be retained, spikes that which is of little or no value, decides the space to be allotted to each story, gives instructions as to headlines and keeps a close watch on subsequent developments that may prompt a number of changes in a story already sent out. Sub-editors take their material from the "copy taster", and after carefully editing it pass it on to the chief sub-editor for final approval. Certain sub-editors, often called "rewrite men", are engaged exclusively on rewriting unsatisfactory work turned in by a reporter. In general their task is to take the raw material of the news supplied by others and to turn it into well written news stories.

There are several other sections of the editorial department varying with the size and tradition of a particular newspaper. All newspapers must, however, have the art section and the library. The art section comprises cartoonists, artists and photographers, and supplies material for the different kinds of illustrations used in daily and Sunday editions.

The library, popularly known as the " morgue ", is a storehouse of invaluable information. In it are kept reference books, biographies of prominent persons ready for immediate use in obituaries or stories of achievements, pictures of well-known people and of their families, accounts of great discoveries, inventions and disasters, economic and social data, historical sketches, bound newspaper files, maps, cuts and clippings, famous jokes and anecdotes—facts on every conceivable newspaper topic—all ready for quick reference.

Mechanical Department

The editorial rooms feed "copy" into the mechanical or printing department which has an army of skilled staff. The department is headed by a manager or superintendent, who is assisted by foremen, for both day and night operation. Foremen have their own assistants. Then there are engravers, etchers, linotype or monotype operators, pressmen, stereotypers, mailers, linkers, binders, proofreaders, casting machine operators and a host of other workers for repairing machines, cleaning forms, assembling portions of type matter, filing and routine duties.

The mechanical department may be divided into three sections : (1) the composing room, where, under the supervision of foremen and copy-cutters, the type is set by hand by compositors or is cast in linotype or monotype machines by operators, and where the type is arranged by make-up men in pages as it is to appear in print. When " copy " is rushed to the mechanical department, it is received in the composing room, by the copy-cutter who clips the headlines off the " copy "

and sends them to the headline machine to be set up. Meanwhile, he cuts the "copy" into a number of "takes"— depending on the number of pages of the "copy"—and puts the slug number on each and sends the "takes" to different compositors or operators to be set up. The idea of cutting, say, one page of "copy" into three or four "takes" is to divide the work of setting up over a number of operators so that more material is printed in less time. The slug number is given on each "take" to enable the bank-men to assemble easily all the parts of "copy" after they have been set in type.

As soon as the compositor receives his "take" he starts composing it into type. He operates the linotype machine almost as easily as one operates a typewriter. The linotype machine consists of a keyboard like that of a typewriter, which communicates motion to a magazine containing matrices or letter moulds into which type is cast. The keyboard also manipulates a casting mechanism for producing lines or bars of words. When he touches the keys, the operator releases letter by letter a complete line of matrices, which are automatically transferred to the assembling-stick ready to be moulded into a line of type. These matrices are arranged into lines of the required column widths. When the assembling-stick is full of matrices, there is an automatic emission of sound like that of a tiny bell. Thus warned, the operator pulls a lever that releases molten metal which is forced against the letter moulds, forming a solid line of type. The metal line or slug is automatically trimmed and placed in position with the slugs which have been cast previously. The matrices are returned to the magazine, while new lines of type are being cast. Certain newspapers also use monotype machines. The monotype has a keyboard unit that perforates a paper roll, various sets of perforations representing letters. The roll is fed into a second unit called the caster in which compressed air brings into position the letter moulds in a special casting box. Separate pieces of type are the result.

Bank-men collect the " takes ", now set in type, from the operators and assemble them to complete the story together with headlines. The reassembled story is placed in a long metal tray called the " galley ", and the first or " galley proof " is pulled on a small hand press known as the " proof press ". Three such proofs are pulled : one for the editor, one for the news editor and the third for the head proofreader. When all typographical errors have been rectified and the position of the story has been determined by the news editor, it is inserted in its proper place among other stories which together make up a page of type known in the printer's parlance as " form ". This " form " is locked in a steel frame called the" chase ". The " chase " is then carried into the stereotyping room.

(*ii*) The stereotyping room is where paper moulds or "mats" are made of these " forms " of type and where circular metal plates are cast in these moulds by stereotypers, under a foreman's supervision. The process is comparatively simple. The " form " is deposited on the flat bed of a powerful press. The face of the "form", which is up, is then covered with several layers of tissue papers pasted together. A damp blanket is next placed on these pasteboards which are subjected to terrific pressure by a heavy, revolving steel drum so that the face of the type is forced into the texture of the damp pasteboard. A steam drier then subjects the paper moulds to intense heat, and they are dried up in a matter of few seconds, emerging stiff flat matrices or " mats " of the type in the " form ".

These "mats " are then bent to the shape of an impressing cylinder and placed in the autoplate or casting machine. The casting machine spreads molten metal on the "mats", cools the metal and turns out the finished, cylindrical plates ready to be carried to the press room for printing.

(*iii*) The press room, in charge of an experienced foreman with a number of assistants, houses a set of highly complicated machines. These machines vary

in size and complexity according to the size of the paper and the number of pages in it. There are colossal presses of the great dailies that print, fold, cut, paste and count between 50,000 and 125,000 twelve-page newspapers an hour.

Cylindrical plates carried from the stereotyping room are fitted on the cylinders of the printing press, two such plates filling the round of the cylinder. As the cylinders revolve, raised letters on the surface of the plates come in contact first with the ink rollers and then with the newsprint, which is spun from large rolls and drawn through the press, obtaining as it goes the impression of the pages of type. Generally, the inside pages of the paper are mounted about an hour before press time, while the front page is screwed on the cylinders until the last possible moment. " As soon as the last locking lever has been clamped, the wheels of the big press begin to move ." As the printed ribbon of newsprint emerges from beneath the cylinders, it is cut into pages, folded and counted—all ready for the circulation section, which is the most important division of the business department.

Business Department

No newspaper can endure long without competent business management, any more than it can endure without a sense of its public obligations. From the point of view of business, it is the function of a newspaper to make enough money to maintain and improve the standard, and to pay dividends to the shareholders or the owners. This function can best be performed by selling as much as possible advertizing space and as many as possible copies of each issue. In plain language, a newspaper company, in its business policy, is like any other commercial enterprise producing and selling a particular product.

The business department is controlled, on behalf of the owner or board of directors, by the general manager or publisher, as he is often called. The business de-

partment has three main sections, namely, the circulation, the advertizing and the accounts.

The circulation section or branch, under a circulation manager, is responsible for the distribution of the paper to the public, to several thousand - and, in certain cities, hundreds of thousands of readers. The circulation manager's job is most exacting. He must have a comparatively large and well-co-ordinated staff consisting of supervisors of carriers, delivery vans, delivery clerks, district managers, truck drivers, and miscellaneous help. In certain cases aeroplane and boat pilots are added. There are scores of trains to be caught, dozens of delivery vans to be guided, hundreds of newsboys and news-stands to be supplied with the very latest editions at the very earliest moment, several news agents to be contacted and an endless stream of complaints to be entertained from the subscribers. Apart from all this, the circulation branch has to seek ways and means of multiplying the paper's circulation. News features are advertized, special articles, prominent contributors, exclusive dispatches and forthcoming stories are publicized. An idea of the vital contact between the circulation branch and the public may be obtained from the statistics given in the 1948 report on " Press, Film and Radio " issued by the United Nations Organization. According to this report, the number of copies of daily newspapers per 1,000 inhabitants in the United Kingdom are 625, in Denmark 426 and in the United States 360. Incidentally, the number of copies of daily newpapers per 1,000 inhabitants in India are three, and in Pakistan only two.

The advertizing section is the principal source of revenue to a newspaper. It produces a much greater income for the newspaper than does circulation. With the majority of newspapers the advertisement columns bring in from two to three times as much income as do the news columns. This ratio has led some to express the fear that the advertiser is gradually dominating the press. Critics claim that newspapers have suppressed news at the request of their adver-

tisers. This criticism is prejudiced. Most of the newspapers are known to have refused advertizing space to the advertiser in order to maintain the integrity of their policy and the interests of their readers.

There are certain newspapers that insist that the advertisements they publish must conform to carefully considered standards of accuracy and truthfulness. Advertisements acceptable to the *New York Herald Tribune*, for instance, are required to observe the following rules : (*a*) Copy and illustrations must never mislead or deceive readers, (*b*) questionable or offensive statement must not be included, (*c*) comments on products of competitors, either directly or by inference, must not be made, and (*d*) offerings of goods or services, or statements or claims that would be banned by Federal or State laws, are not acceptable.

The advertising section is headed by the advertizing manager whose duties are as exacting and manifold as those of his associate, the circulation manager. He directs solicitors or salesmen and secures through them local advertisements. He arranges contacts with foreign representatives to produce advertisements from abroad. He investigates and prepares report on merchandizing conditions in the city and neighbourhood in which the paper circulates, in order to assist commercial and other enterprises planning advertizing campaigns. In some papers, the advertizing manager is called upon to collaborate with the advertiser in preparing an advertisement copy. The success of the advertizing section depends very much upon whether the editorial department will create the maximum reader interest, the mechanical department will print attractively and produce an attractive paper, and the circulation branch will ensure the greatest circulation of the paper.

The accounts section, frequently referred to as " the counting room", comprises the cashier, the auditor and other members of the general business staff. The cashier directs the pay-roll and is responsible for all

receipts and disbursements of the paper. From the accounts section, reporters, correspondents and contributors to the paper receive their pay envelopes, and to it are sent all bills for newsprint, ink, equipment, telegraph and telephone messages, new materials and supplies. A newspaper company must keep records of its business transactions no less meticulously than any other business concern. It must, therefore, maintain an efficient system of book-keeping which accounts for all money received and expended by the paper.

CHAPTER III

A master passion is the love of news
Not music so commends, nor so the muse.
Give poets claret, they grow idle soon :
Feed the musician, and he's out of tune :
But the sick mind of this disease possessed
Flies from all cure and sickens when at rest.

—GEORGE CRABBE

NEWS

Man can perhaps subsist without newspapers, but no newspaper can subsist without news. The principal function of a newspaper is to convey the day's news to its readers. The quintessence of journalism is the collection, the presentation and the interpretation of news. News as the *fons et origo* of journalism must, therefore, engage the most serious attention of a journalist. The primary qualification of a successful journalist is the possession of the " nose for news ".

What is News ?

In a symposium conducted by *Collier's Weekly* a few years ago, a number of editors throughout the United States defined news, and each had something different to say. Here are a few definitions :

(*a*) News is whatever your readers want to know about.

(*b*) Anything that enough people want to read is news, provided it does not violate the canons of good taste and the laws of libel.

(*c*) News is anything that happens in which people are interested..

(*d*) News is anything that people will talk about ; the more it will excite comment, the greater its value.

(*e*) News is accurate and timely intelligence of happenings, discoveries, opinions, and matters of any sort which affect or interest the readers.

(*f*) News is everything that happens, the inspiration of happenings, and the result of such happenings.

(*g*) News is the essential facts concerning any happening, event, or idea that possesses human interest ; that affects or has an influence on human life or happiness.

(*h*) News is based on people, and is to be guaged entirely on how it interests other people.

(*i*) News comprises all current activities which are of general human interest, and the best news is that which interests the most readers.

(*j*) Whatever concerns public welfare, whatever interests or instructs the individual in any of his relations, activities, opinions, properties, or personal conduct, is news.

From these definitions, however much they vary, certain features emerge that would seem common to them all. These features suggest that news should be new, current and timely, that news must interest readers and that news includes anything and everything capable of rousing public interest. From these definitions it would also appear that there can be no absolute in news, that news is a thing of infinite variety possessing different appeals to different classes, whose interests, dispositions and emotional perceptions are somet mes " as far as the poles asunder ".

How complex is the concept of news, and how values change with changed times, is illustrated by some of the comparatively recent attempts at defining news. Here are a few selected ones :

(*a*) News is anything out of the ordinary.

(*b*) News is anything that will make a woman say, "For Heaven's sake!"

(*c*) News is a variation of the unusual or normal picture of life.

(*d*) News is an account of an event which a newspaper prints in the belief that by so doing it will profit.

(*e*) News is such an account of such events as a first-rate newspaperman, acting as such, finds satisfaction in writing and publishing.

(*f*) News is that for which the people are willing to pay to have brought to their attention.

(*g*) News is an account of the changing relationships between man and man and between man and his environments.

(*h*) The essence of news is to give timely warning of things that have happened or may happen.

(*i*) News from the newspaperman's point of view is an account of some incident in the life of the world which contains an element worthy of remark by a man of intelligence.

(*j*) News is what the skilful journalist wants to write about.

These definitions, again, do not completely answer the question, "what is news ? If anything, they beg the question.

Since there seems to be no absolute in news, does it mean that there is no objective news standard ? Is one to imagine that news walks into a newspaper office without any effort on anybody's part ? And yet newspapers employ writers, reporters, commentators and others to provide news. They dig into every stratum of life to find it. They scorn no tip as to where this vital stuff is to be discovered. As a matter of fact, journalists are honoured, among other reasons, for discovering news where no one had suspected its existence. In his book on " What is News ?" Gerald W. Johnson, of the *Baltimore Evening Sun*, attempts several answers and arrives at the somewhat tame conclusion that " it would be preposterous to assume that newspaper workers have no standards, and that they are incapable of formulating any." What then are those standards ? " The real answer," says Mansfield, " is found out in practice by newspapers. Those that discover the answer, succeed ; those that do not, succumb. And the answers are as varied as are the types of newspapers."

News Values

What is important from the point of view of a journalist is not to seek the absolute in news—for that is an impossible task—but to determine the factors upon which news depends. These factors, or news values, would help him assess the importance of a particular occurr nce, and enab'e him to explore new fields of virgin soil in his quest of news. The knowledge of news values would also help him in omitting inconsequential facts and in selecting vital phases of his new story for emphasis and, if necessary, for interpretation. Since newspapers are intended to be read by hundreds of thousands of persons, who depend on them for information on current happenings and affairs, it is evident that the news selected for publication is closely related to public interest and response. Very often an occurrence appears, at first glance, to be of little interest and import, but, examined in the light of a given set of news values, it assumes considerable significance. It should be pertinent to consider at this stage the views

of one of the great exponents of modern journalism, Lord Northcliffe, who is quoted profusely by Tom Clarke, one time editor of the *News Chronicle*, in his "Northcliffe Diary".

"There are two main divisions of news," Northcliffe is quoted as saying, "One, actualities; two talking points. The first is news in its narrowest and best sense—reports of happenings, political resignations, strikes, crimes, deaths of famous people, wrecks and railway smashes, weather, storms, sporting results, and so on. The second is getting the topics people are discussing and developing them, or stimulating a topic oneself, such as 'The Truth About the Night Clubs,' 'Government Waste,' 'Are Our Motor Traffic Regulations Obsolete?' 'Women's Fashion Changes,' 'The Riddle of Spiritualism.' Or it may be a big political or social or economic topic....This first sort of news, of course, always goes in your 'show windows'—that is on your best page—just as the fruiterer puts his best apples on top. News of the second sort, the 'talking points', the 'features', is news that does not fall into your basket like the other sort. It requires thought, initiative, looking ahead. It means a daily search by trained men of the world, directed by a news leader who has time to get about men and women, time to think—a daily search for subjects in the public mind, or subjects that ought to be in the public mind. There are some who say it is this second sort of news, these 'features' and 'talking points', that sells the newspapers. I do not agree. It is hard news that catches readers. Features hold them."

Whether it is "hard news" or "talking points", it is evident that to recognize either or both a journalist must have a clear notion of factors that determine news values. These factors may be analyzed as follows :

Timeliness : Time plays an important role in news values. Freshness adds to the importance of news. Improved techniques, mechanical facilities, speedy means of transmission and close competition have made

imperative for newspapers to appear with the news within a few hours of its occurrence. Some American dailies put out hourly editions in an intense competition to keep their news up to the minute. *The Times* of London has laid down that "to be first but not the hastiest with the news" is one of its principal aims. What was news yesterday ceases to be news to-day, and what is news to-day may be worthless to morrow. A forecast of events comes under the category of timeliness in news. First-rate newspapers often score with what are known as "scoops". A "scoop" is an exclusive news story that has eluded all the papers except the one that comes out with it first. Mansfield gives classic example of a "scoop" for which that eminent editor of *The Times*, J. T. Delane, was responsible. Delane went out fox-hunting one day in Surrey, and met in the field an army contractor who casually mentioned that he had sent a consignment of arms to the Sicilian insurgents, and that he had done so with the consent of Palmerston. On returning to London, Delane verified the contractor's information. The next day there appeared in *The Times* a report that the Government had tacitly permitted a supply of arms from the Queen's stores to the enemies of a sovereign in whose quarrels Great Britain was neutral. The fact was that the Sicilian insurgents had placed an order with the army contractor for arms and ammunition. The contractor's stock, at that particular moment, was empty, and he approached the Ordnance for stores, promising to replace them shortly. The contractor's request was referred to Lord Palmerston, who gave his consent. The report of *The Times* was, therefore, substantially correct. Palmerston was obliged to make a formal apology to the King of Naples. Delane's "scoop" worked.

Place of origin : The value of a piece of news depends to a large extent on the place of its origin. Local events are of interest to newspaper readers because they are familiar with the places and sometimes the persons involved. A fire that does some damage to a local building, say, a cinema hall, is of greater news interest to the local readers than a fire that wipes out

a whole town in some other part of the world. The reader's interest in a piece of news tends to decrease in direct proportion to the increase in distance between its place of origin and place of publication. As Gerald W. Johnson says : " What is news in Moscow is junk in New York, and what is news in 120th Street may well be dead stuff in Washington Square." It is, however, evident that there are certain events that are not of sectional interest, but of concern to the majority of people in the world, events like international wars or economic disasters. Nevertheless, such events assume greater news value if they produce greater repercussions on the local public. Local effects, or " local ends" as they are called, of events that occur in far-distant places often over shadow in interest more important aspects of the events themselves. That is why newspapers invariably seek to localize the news.

Interest is added to a news-item when the place of its origin carries universal associations created through economic, cultural or political developments. Hollywood, to take a more popular example, has special interest for a great many readers because of the glamour associated with it. A news-item date-lined Lake Success, the headquarters of the United Nations Organization, will receive special attention of the reader because decisions reached there have universal application. News emanating from Stratford-on-Avon, Shakespear's birthplace, will have special attention value. News relating to miners' strike will have greater interest in cities situated in mining areas than in cities outside.

The Unusual : The element of unexpectedness in news has an unfailing appeal for the reader. In the scale of news values the unusual occupies a very high place. Any departure from the norm rouses interest and curiosity. " News," says Lord Northcliffe, " is anything out of the ordinary. For example, in an average street of 100 houses, 99 will be occupied by respectable families model husbands, devoted wives and

ordinary children. But the hundredth is abnormal, provides a divorce, a crime, triplets or some other claim to notriety, and at once gets into the news." Hundreds and thousands of trains that arrive at their destination without mishap arrive unnoticed, but one of these that jumps off the track hits the headlines. Every jounalist is familiar with the time-worn formula of Charles A. Dana, former editor of the *New York Sun* : "If a dog bites a man, that's not news ; if a man bites a dog, that's news." The following is a graphic, though somewhat cynical, example of "news arithmetic" worked out by George C. Bastian, lately of the *Chicago Tribune* :

1 ordinary man+1 ordinary life=0.
1 ordinary man+1 extraordinary adventure= NEWS.

1 ordinary husband+1 ordinary wife=0.
1 husband+3 wives=NEWS.
1 bank cashier+1 wife+7 children=0.
1 bank cashier — $10,000=NEWS.
1 chorus girl+1 bank president — $100,000= NEWS.

1 man+1 auto+1 gun+1 quart - NEWS.
1 man+1 wife+1 row+1 lawsuit=NEWS.
1 man+1 achievement=NEWS.
1 woman+1 adventure or achievement=NEWS.
1 ordinary man+1 ordinary life of 79 years=0.
1 ordinary man+1 ordinary life of 100 years= NEWS.

People read about accidents and robberies with avidity not because this kind of news delights or comforts them, but because it is out of the ordinary. If accidents and robberies became common features of one's daily life, one would soon lose interest in news concerning them.

Conflicts : News suggesting conflict has increased value. Stories of combat, of contest, of struggle between opposing groups or forces appeal to the reader because of man's competitive spirit. Conflict may manifest itself in any field of human activity. Almost all the activities of modern life involve struggle in one form or another. There is the struggle for supremacy in sports, in politics, in business, in love, in society—in fact, in anything. Lately, the conflict of ideologies has assumed special news value. A clever journalist can help create reader interest in what might otherwise seem commonplace by placing a judicious emphasis on the element of struggle in it. As the author of "Type of News Writing," Willard G. Bleyer remarks : "Every form of fighting to win is good news." The highest form of conflict is war, and no war has generally failed to create reader interest.

Magnitude : piece of news becomes highly interesting if it suggests extremes. Magnitude in any event tends to fascinate the reader. It grips his mind. Banner headlines or streamers invariably get the reader's attention because of the compelling power of their size. News-items dealing with vast figures excite interest and curiosity. A fire resulting in the death of one man will ordinarily rouse less interest than the news of a fire that incidentally results in the death of 1,000 rats. The reader's mind reacts readily to the sheer enormity of things. Events sometimes provoke thought not because of their contents, but because of their probable consequences. The more enormous are the consequences, the greater is their news value. For instance, a college election is of little consequence, a municipal election of some consequence, a parliamentary election of great consequence, a general election of greater consequence, and a presidential election perhaps of greatest consequence.

Names : Readers have a primary interest in names of persons with whom they are familiar. Every town or city has certain personalities who are news no matter what they do. Similarly, certain celebrities become

part of the reader's experience because of the hold they have on his imagination. Hero-worship is a common human failing. Prominent persons catch public fancy whenever they are mentioned in any news-item. It is their particular sphere of accomplishment that compels admiration. Authors, statesmen, scientists, business magnates, labour leaders, film stars—each has some achievement to his credit, or else his name will not make news. The reader's interest in the accomplishments of well-known people extends to their private lives. The reader is interested in knowing what the celebrities eat, what they wear, what are their hobbies and who are their friends. He is keen on reading about the holiday plans of his favourite statesman, the kind of meal consumed by his favourite heavy-weight champion, the hobbies of his favourite film star. How important are names to a newspaper can be judged from the number of columns devoted daily to eminent persons. The *New York Herald Tribune*, for instance, runs as many as ten columns a day on the activities of the outstanding summer resorts. In the scale of news values, therefore, names make news, and big names make big news.

Human Interest : Any piece of news that touches the chord of sympathy in the reader acquires what is called " human interest " in journalistic parlance. Human interest adds substantially to a story's news value. Its emotional content tends to produce in the reader compassion, commisseration, fellow-feeling, tenderness or yearning. As he reads of the joys or sorrows of another, he mentally associates himself with him, almost as if he shares these feelings. Many a trifling incident that would ordinarily escape notice could become most fascinating from the reader's viewpoint if the human element in it were properly played up. The story of a child rescued by a fireman as a seven-storey building caught fire has greater news value than news of the complete loss of that building. How a dying man has been saved by a new medicine will be read with more attention than will be the therapeutic value of that medicine. Ernest Hemingway's remark fits in here admirably : " Write about what you know and write truly. Write about

people you know that you love and hate, not about people you study about." A child helping another child to cross the street, an old woman running desperately to catch the bus, a dog leading his blind master safely through a traffic jam—these and the like of them are newsworthy incidents that deserve to be reported.

It must be emphasized that human interest has a very wide scope. It includes, *inter alia*, glimpses of life, those incidents, sayings or doings of persons that arouse a common interest in people as a whole. It must also be noticed that in a human interest news story, the writer does not merely restrict himself to the event itself : he goes beyond the event into the human background : he subjects the event to human-interest treatment. Referring to news-items with human interest, Mansfield says : "This division includes a wide variety of stories, and overlaps other divisions, because the effort is constantly made to present ordinary news in the form of a 'human story'. Mainly this news derives from crime, adventure, heroism, love, and versatile writers are ever busy extracting these sought-after stories from dress, fashion, recreation, food, health, and so on. Personal romance is always looked for behind the conventional exterior of ordinary news. For instance, when it is reported that Sir William Morris (now Lord Nuffield) has bought another motor works the popular paper weaves into the news the story of his humble origin, his rise to fame and wealth. Papers of that type must exalt the 'human' element — the emotional, the sentimental, the sensational."

Odds and *Ends* : There are other miscellaneous factors of varying degrees of importance that serve to enhance the value of news stories. If a news story has a direct bearing on the personal interest of the reader, particularly if it touches his pocket, it is bound to possess enormous news value. Stories of sex, romance, mystery and adventure will seldom fail to absorb the interest of newspaper readers. Animals—particularly the familiar ones—are often subjects of interesting news stories. When it's a dull news day, the editor sometimes banks on a zoo assignment to brighten up the paper.

Thus is would appear that an event that possesses the maximum number of different kinds of reader interest or news value is the best piece of news. A great deal, however, depends upon the character and policy of the newspaper on which a journalist is engaged. What is of primary news value to one paper may be of little worth to another. News values vary with each paper. What are called "class papers" cater for an exclusive set of people whose tastes and interests are quite distinct from those readers who buy "popular papers". Much that is news to a class paper is of little interest to a popular paper. A quick glance at any two papers of the same day would show the difference in the emphasis they place on different news-items. Few papers have the same headlines. Each paper has its own style, subject-matter and type : its news treatment is its own. A study of the statements of aims of different papers should prove useful :

The *New York Times.*—"All the News That's Fit to Print."

The Times.—"To be first but not the hastiest with the news ; to be serious without dullness or solemnity ; to persuade and not to dogmatize ; to be emphatic without becoming hysterical ; to be graphic without sensationalism ; to give the story and to reject the 'stunt' ; to miss nothing that is amusing and to keep the trivial in proportion ; to give the news faithfully and fully, without 'featuring' the worse side of human nature."

The *Daily Telegraph* : "To present the news of the day in a full but bright and easily-digested form, with ut bias or distortion. To give all the real news."

The *Yorkshire Post.*—"There are many newspapers that treat every item of news from the stand-

> point as to whether it will interest, if it does not thrill (a favourite word with this section of the Press), the great mass of their readers. A news editor of such a journal will reject everything that does not come up to his general standard of popular news interest. But these newspapers are not complete newspapers. The *Yorkshire Post* is in line with those journals, and I am thankful to say there are many left, that take as their test of news selection the criterion of broad public interest. Subjects that appeal only to the more intelligent and public-spirited classes of the community are treated as fully—often more fully—in the columns of the *Yorkshire Post* than the more sensational news."—Rupert Beckett, former chairman of the company controlling the *Yorkshire Post*.

Almost the first thing that a journalist planning to join the staff of a newspaper should do is to study that newspaper's news treatment with regard to style, content and presentation. Such a study would help him assess the relative value of news stories. The quest of news is one of the most fascinating phases of journalistic profession.

CHAPTER IV

Ah, ye knights of the pen! May honour be your shield and truth tip your lances! Be gentle to all people. Be modest to women. Be tender to children. And as for the Ogre Humbug, out sword and at him.

—WILLIAM MAKEPEACE THACKERAY

REPORTING

News does not walk into a newspaper office. Nor is news created by a handful of ingenious, introspective and imaginative journalists sitting snugly in the "editorial rooms". News is gathered from numerous sources, and the process of gathering news is called reporting. In many ways reporting is the basis of all journalism. The reporter, who goes out for news, is consequently a highly important person in the newspaper organization. He is the salesman, so to speak, who brings in new business every day. He brings in news which is the commodity in which all newspapers deal. Without reporters, therefore, there can be little business in news, and without news there can be no newspapers.

A slightly enthusiastic, though meaningful, description of a report r's job is given by an American columnist in these words: "The reporter is angling daily in the vast reservoir of potential thrills. He deals with the stuff that is stranger than fiction. The real reporter is a strange animal. In appearance he is often shiftless and cynical. In unimportant matters he is at times unreliable. He is given to romancing with his fellows. His manner of living does not always click with conventions. Yet when the test comes—when the big story breaks—he galvanizes instantly into the most dynamic and efficient of human beings. His poses and artificialities are gone. He quivers for the chase. He is a news hound."

Every newspaper organization has a set of reporters, who work under the final supervison of a news editor. hey receive from him their assignments for the day. he news editor, or the city editor on his behalf, keeps a sche ule of assignments, and the reporter's name is written opposite the assignment given to him. From a study of the schedule the news editor can calculate when the reporter is expected to return to office after completing his assignment. The number of assignments given to the reporter depends upon the size of the city, the nature of the territory covered and the character of the event to be reported. Sometimes a number of reporters are assigned to the same story if it is of exceptional importance. In some newspaper offices he reporter,on returning from his assignment, submits the details to the news editor and makes an oral report. The news editor then suggests to the reporter the manner in which the story is to be written and the space to be given to it. It is, however, the practice in most newspaper organizations for the reporter to write the story himself without instructions from his chief. The reporter uses his own discretion, makes his own selection of the story's salient features, assesses its news value himself and writes it out independently of the news editor. Very often the reporter has to work out the details of his assignment himself and proceed to cover an event without reference to the news editor.

Sources of News

There are readers—and their number is by no means small—who believe that reporters spend most of their precious time wandering aimlessly up and down the streets of a city in the hope of witnessing a collision between two cars, a woman jump from a ninth-storey window, a man shoot his rival in love and a burglar break into a house. " How wonderful reporters are !" an old lady was reported to have exclaimed, "They always seem to know when something is going to happen and reach the spot in time to report it." The reporter, as a matter of fact, never leaves the office without a definite idea of where he is going. Each reporter has specified,

regular sources of information with which he keeps in touch. The news editor assigns these sources, called " runs " or " beats ", to the reporters under him. It is for news editors to see that a careful watch is maintained by their reporters at all places where the raw material of news is available. The reporter is also held responsible for all the news emanating from his " run ". He must not let any piece of news escape his notice, because a reporter on the same " run " from another paper may get that piece of news.

Among the regular sources of news, the following are most profitable :

Police Headquarters : The police are a valuable source of information. The city is divided into a number of sections, each section having a separate police station. Policemen working in that section carry to the station all news of accidents, crimes, arrests, fires, suicides, deaths, and any other event within their scope of duties Members of the community living in that section also provide the raw material of news when they report incidents requiring police investigation. The reporter makes it a point to remain in touch with the police station in his " beat " and follows up an event to the police headquarters where all incidents are subsequently reported by the sectional police stations. At Scotland Yard there is a press information bureau where all statements for publication are issued. Similar facilities are provided to the reporter in almost all the countries of the world.

Fire Stations : It is not necessary for the reporter to go to every fire that rages in the city. He can contact the fire station of the area in which the fire occurs, and get his details for the story. He must, however, keep a regular watch, so that if he learns of a fire involving great loss of property or life or any other newsworthy feature, he can get to the scene of the fire himself.

Coroner's Office : From the coroner's office reporters collect news of all deaths from unnatural causes—suicides, fatal accidents, murders. From the coroner's

office the reporter can get information that clears the mystery surrounding a death.

Courts : Many an important news story is obtained from the courts. The latter offer a field for the reporter that is rich in human interest stories. Both criminal and civil cases are a useful source of interesting news stories.

Hospitals : News of casualties of all kinds is gathered from the city's hospitals. Hospitals are useful in gathering news of accidents, or of the progress of patients who are " in the news ".

Hotels: The reporter is always on the look-out for persons arriving to stay at the city's leading hotels. An experienced news editor once said to a reporter on the " hotel run " : " Remember that, without exception, almost every person you find registered at a hotel can give you a story of some sort. Your first duty is to meet the guests and get them to talk. Then the news stories will come." Hotels are also the sources of information on meetings, banquets, social functions and weddings.

Civic Organizations : Each city has a number of organizations with varying objectives. Some are engaged on social welfare work, others are busy raising funds for purposes of charity and relief. The offices of these organizations are included in the reporter's " run ".

Party Headquarters: Activities of parties taking sides on public questions and on national or international issues are learnt from each party's headquarters in the city. Advance notices of party meetings are made available to reporters. In recent years, activities of labour organizations, especially in industrialized cities, are watched carefully by the reporter.

Corporation : The city's corporation provides plenty of material for news of civic projects. The mayor's office is a storehouse of news. News of municipal activities is of considerable interest to the city's readers.

Shipping Offices : In seaports, reporters make regular calls at the shipping offices. The arrival and departure of vessels are reported, with stories concerning passengers and voyages.

Business Associations : News of business and trade operations is gathered from the city's associations concerning them. There is the merchants' association. There is also the chamber of commerce. There are, in addition, a few clubs for promoting business interests. Stock exchange is a highly important source of news.

Other Sources : Besides the "beats" mentioned in the preceding paragraphs, there are other places which provide news, even though the reporter does not visit them everyday. There are, for instance, government departments—especially health department—offices of leading architects and estate dealers, banks, post offices, caterers, florists, railway stations, air ports, social clubs and city markets.

Special Assignments

The reporter's duties are by no means confined to gathering news stories from regular sources and fixed places. He is always being sent out by the news editor on special assignments. On big papers, the reporter's special assignments are more frequent than the daily "run". To the news editor come, through various ways, hints or suggestions for news stories. The reporter is called upon to start working on such hints without delay. There may be certain persons that the news editor would like the reporter to interview. There may be stories already published that the news editor would desire to investigate more thoroughly. On the special assignment reporter also falls the duty of investigating rumours.

Extremely useful counsel to reporters and correspondents on the treatment of rumours is given in a pamphlet issued to its staff by the Associated Press of America. It says : "A rumour of sensational news should not be held too long for verification. If the rumour is not libellous it should be sent immediately as a rumour, with the addition that 'the story is being investigated'. Should the news, however, involve persons or firms in a charge that might be libellous, a note to the editors marked 'private, not for publication', should be bulletined that 'such

and such a story has come to our attention and is being investigated '. While accuracy in the Associated Press dispatches is of the highest value and we would rather be beaten than send out an untruthful statement, there is such a thing as carrying the effort to secure accuracy so far as to delay the perfectly proper announcement of a rumour. So far as it is a rumour only it should be announced as a rumour."

The success of the reporter who is assigned to get a particular piece of news or to track down rumours will depend largely on his gift of searching and accurate observation and on his ability to meet any and all conditions. The event to be investigated may not be important at all, but what is important is the reporter's approach to it. The reporter on special assignment pursues his own method of investigation. The good reporter, it is generally said, is able to make "copy" out of the commonplace : he can find at least two good stories during a twopenny bus ride. Almost everything depends upon the reporter's "nose for news" and his sense of news values. Without a penetrating sense of what is of public interest many an interesting story will be missed by the reporter.

Correspondents

Most of the news outside the city, that is national as well as international news, is generally furnished to newspapers through one or more of the several news agencies or press associations, such as Reuter's, the Associated Press of America and the International News Service. These associations have their own reporters and correspondents who work under conditions almost similar to those of their opposite numbers on newspapers. Big newspapers, apart from subscribing to news services, have their own correspondents in the districts and abroad.

Local Correspondents : Reporters covering news of the districts are generally known as local correspondents. Like the city reporter, the local correspondent gets in-

structions from the news editor from time to time ; he watches the news sources of the town for which he is responsible. If the news editor gets sufficient notice of an important event, he sends to the local correspondent assignments and instructions. The correspondent sometimes sends a telegram to the news editor asking for instructions on a particular story. Local correspondents are paid regular salaries if the quantity of news they send daily warrants regular payment. Generally, the local correspondent is paid every month at a regular space rate. On some papers, the correspondent clips out all his news stories and pastes them together in a string which he sends to the news editor who asks the accounts section to make payment according to the length of the " string ". In most newspaper offices, the news editor keeps a record by crediting every correspondent with what he furnishes, and arranges to have a cheque sent to him once a month. Local correspondents are mostly part-time workers, and may at one and the same time cover news of their towns on behalf of more than one newspaper.

Special Correspondents : Star reporters—the best and brightest of them—become special correspondents or foreign correspondents. Sometimes journalists of repute are recruited directly as special correspondents. They deal, as Mansfield says, with " the themes and events of profound public interest." Their duties are manifold. They not only report the political, social and economic events of the country to which they are assigned, but include in their dispatches the background against which the events occur. They trace the growth of political developments and make valuable forecasts. Some papers reduce the cost to themselves of their special correspondents by selling the latter's dispatches to papers in other cities or countries not in competition with them. Edgar Wallace, the writer of thrillers and journalist of exceptional ability, defines a special correspondent as " a glorified reporter who has the privilege of covering things at a safe distance from his news editor, and of having his expenses account passed without much quibbling !" The ideal special correspondent, accord-

ing to Edgar Wallace, is a man who combines all the qualities of a good reporter with the mentality of a news editor.

Sir Philip Gibbs, one of the best known special correspondents, says that "the noblest and most amusing career in journalism is that of the special correspondent, because the special correspondent sees a great deal of life at other people's expense and it is very much worth while. He gets behind the scenes of life and records its pictures and incidents. He really is one of the adventurers of modern life, for if he is a good special correspondent he must be in the midst of it."

It is evident that the special correspondent should be competent enough to meet all kinds of weird experiences and unexpected situations which are his lot. He should know at least two languages—one of these the language of the country to which he is accredited. He should be steeped in modern hitory and current world affairs to be able to interpret effectively events and to make reasonably correct forecasts. He should be of good address, a good talker and a better listener. He should be possessed of that *savoir faire* of the good mixer, the man who respects other people. He should have an uncanny instinct for quick recognition of propaganda of which he would have a surfeit from individuals and institutions seeking to influence the dispatches he would send. Many would endeavour to flatter him. He must have the gift of determining the voice that rings true in the babel of tongues. He should have strong nerves to fit him for severe working strains.

In a foreign country, the special correspondent's sources of information are as varied as the information itself. The principal sources are the local press, political organizations, government "releases" and personal contacts. The last source plus his own observations are to be trusted ; the rest of the sources must be thoroughly scrutinized before any credence is given to them. The special correspondent should not develop a hostile or haughty attitude towards the country to which he is sent by

his paper as its emissary, for then his dispatches would sooner or later cease to be objective reports and become a medley of prejudiced views.

War Correspondents : In the ranks of journalism war correspondents hold a high place. Their work is perilous, full of hazards, but most exciting. They move about with the armies, very often on the front line, and send detailed dispatches to their papers on almost all the actions and incidents in a campaign. Formerly war correspondents had greater freedom of coverage. Few journalists would forget the story of Sir William Howard Russel of *The Times* who is named as the " first and greatest " of war correspondents. His dispatches from the Crimean front exposed mercilessly the muddled conduct of the war by the British authorities. As the official history of *The Times* summarizes it, Russel had been " largely responsible for the Crimean campaign that had brought victory in the end ; it had ' saved the remnant of an army ' ; it had destroyed one Ministry and forced important changes in another ; and it had caused the removal of a Commander-in-Chief. Russel came home in a blaze of glory, to be ' lionized ' as no journalist had ever been before."

It must be noted, however, that though Russel's messages from the war front saved the country from disaster, they had also invited disaster by their outspokenness in matters of military details. In recent years, military authorities have become more vigilant. In the last two world wars, the system of censorship, both military and political, was rigorously imposed. War correspondents were accredited and were obliged to submit their "copy" to the censor. Some of their stories were held up on the ground of military security. Restrictions, however, did not hamper the war correspondent's personality. There was ample proof of that during World War II. War correspondents working on the same set of facts established their individualities by the treatment and style which stamped their dispatches as distinctive. " Under the present system of accredited correspondents," says Ernest Smith, a veteran war correspondent

who covered the South African War, "the public is better served. It can place more reliance on the truth of what it reads, and that is a gain to newspapers."

An Ideal Reporter

It is essential to enumerate, at this stage, the attributes of an ideal reporter, for it is only when one visualizes a person answering to one's highest conceptions that one gets nearer to reality. Journalists seeking to become star reporters should have a clear idea of what qualifications are expected of them.

News Sense : No reporter has the slightest chance of success in a successful newspaper organization unless he possesses news sense. Some are born with the "nose for news", but many a reporter acquires it by a constant study of newspapers and news values. With a little training a great deal of news sense can be effectively cultivated.

Power of Observation : A competent reporter should have a st ong pow r of observation, for not all news comes through regular channels or usual "runs". The reporter must see "beneath the surface". Two things go with the power of observation—curiosity and judgment. Curiosity to get to the bottom of things provides an incentive for persistent investigation until the story is at last in hand. The more curious the reporter is, the more things he observes, the more material he will obtain for his story. But his curiosity should not be misplaced, nor his power of observation wrongly applied. He must therefore exercise his judgment to sift the interesting from the uninteresting, to differentiate facts from hypotheses, to check information supplied to him against other data in his possession, to assess the elements of different motives and to interpret situations involving reasonable doubts.

Passion for Accuracy : Newspapers are a public trust. The public trusts newspapers because it believes that reports appearing in them are substantially reliable. If that trust is betrayed by the reporter, he forfeits the

moral right to the profession of journalism. Inaccurate statements are not what good newspapers or their readers want. Correction or retraction made by a newspaper rarely counteracts completely the effects of the original story. Accuracy must therefore become a passion—almost an obsession with the reporter—accuracy not only in big things, but in small things. Every detail of reporting should be accurate. Even the necessity of speed and the proverbial race against time are not considered as valid excuses for carelessness and inaccuracy. Take, for example, the name of a person. The reporter mentions the people present at a particular function. One of these is a Mr. Johnstone with S. D. as his initials. What if the reporter were to write down F. J. Johnson, instead of S. D. Johnstone. What would Mr. Johnstone feel when he would see his name in print the next morning ? It is a strict rule in most of the newspaper offices that the reporter should never turn a story over to an editor until he feels absolutely sure his information is correct. An incompetent doctor's mistakes, it has been said, are buried, a lawyer's are concealed in legal documents, but a journalist's are spread like wild-fire.

Wide Knowledge : No reporter can get to the top of the journalistic ladder unless he possesses a wide range of knowledge. Whether such a knowledge is acquired through a university education or by self-improvement is immaterial. What is important is that the reporter must be widely read and adequately informed. To interview a man of letters, for instance, the reporter should have at least some knowledge of literature ; to report a speech by a political leader, he must have a grasp of the current political trends ; to cover commercial and industrial events, he must understand the basic economic principles. Many a newspaper has suffered in reputation because of the ignorance of the reporter displayed in the coverage of news. As Melville E. Stone, founder of the Chicago *Daily News*, remarked : " There is nothing more pitiable than the attempt of an ignoramus to write an abstract of an intelligent speech or to interpret an intelligent man's ideas in an interview.

It is equally lamentable to observe a stupid, half-baked youngster struggling to report any event involving a knowledge of a national or an international question. An intelligent reporter is far more valuable than an intelligent editor." It was perhaps after reading the news covered by an ignoramus that Lord Salisbury jibed at a certain newspaper that it was written by office boys for office boys. Mansfield's experienced piece of advice is that the reporter should "read widely in current history".

Good Personality : Personality is an asset. It counts for much. The reporter, unlike other members of the editorial staff, has to meet people from all walks of life—exiled monarchs, State ministers, abandoned wives, business magnates, dock workers, cab drivers, motor car manufacturers and a host of other individuals. He should therefore possess a personality that inspires confidence enough to extract a story. He must be tactful and resourceful. News cannot always be gathered from written records. Information on some of the most vital aspects of a news story is very often gained from persons connected with the story. Somebody is almost invariably behind a movement. The reporter has not only to cover the development of a given movement, but to meet the personalities sponsoring that movement. When people develop a friendly interest in the reporter, and trust him to report faithfully what they then convey to him, they will often go out of their way to help him complete his story. Many a "scoop" has been the result of a friendly gesture from those who had been pleased with the reporter's personality. They would not break the news they knew all about except to the reporter in whom they had become personally interested. Personal relations often prove to be useful sources of information. In conversation with friends and acquaintances, for example, the reporter gathers sufficient material for an interesting news story. The wider the circle of friends he has, the greater his opportunity of collecting stories. What reporter has not been thrilled to discover at the scene of an incident a friend who is ready to help him obtain information not easily avail-

able to other reporters ! Not all friends are, of course, helpful. The story is told, for instance, of a dear old friend of an editor who was among the very few persons that escaped injury in an automobile accident. A few days after the accident, this friend narrated her experience to the editor. The latter gasped and said : "Why didn't you ring me up immediately after you escaped injury ?" "Oh," she replied nonchalantly, "I thought you would have read about it all in the papers the next morning."

Chilton R. Bush, the author of "Newspaper Reporting of Public Affairs", says : "The newspaper reporter is something of the artist and something of the man of the world. His triumphs are measured by his achievements, not by profits. Like the novelist, he is a story-teller and like the university professor, he is a seeker of facts and an analyst. But unlike either of them, he performs in a world of action, and he addresses the mentality of the 'average' man. Sometimes his work demands courage, and always it demands honour and an urge for civic righteousness. And, needless to say, his work is difficult—there are not many 'ideal' reporters."

CHAPTER V

Burke said there were Three Estates in Parliament; but in the Reporters' Gallery yonder, there sat a Fourth Estate more important far than they all. It is not a figure of speech, or a witty saying; it is a literal fact—very momentous to us in these times.

—THOMAS CARLYLE

TYPES OF REPORTS

The newspaper touches life at all points. The contents of a standard daily, comprising from 50,000 to 75,000 words, range from cooking recipes to metaphysical dissertations. Everything under the sun is potentially a subject for reporting. Nevertheless, there are certain types of news stories that have tended to take on a conventional form of reporting. The reporter, particularly the beginner, would do well to study the various types of reports appearing in first-rate newspapers. Of course, each newspaper has its own method of treating a news story, and each reporter has his own way of presenting and marshalling news material. The same story can be presented in a hundred different ways. No reporter, however, can ignore the basic principles of reporting governing each type of news story. In reporting news of accidents, crimes and courts, for example, the reporter is generally expected to observe certain fundamental forms. Tom Clarke puts it admirably. "Excursions into new and fanciful ways of dealing with the parade of human misdeeds are not welcomed by most editors," says Tom Clarke. Hints from experienced reporters on the technique of reporting certain types of news stories are invaluable to the beginner. The reporter's race against time inevitably limits the scope for unconventional treatment of news.

Reporting Speeches: Covering a speech is about the first assignment of the beginner, and yet it is one of the

most exacting of the reporter's duties. To reflect accurately 10,000 words of the speaker in 200 is no easy job. Often when the reader says, "That reads like a good speech", he does not realize that the reporter, more than the speaker, deserves the compliment. It is the reporter who nine times out of ten gives an incoherent piece of oration a definite form and shape. Once, runs a Fleet Street legend, an ungrateful celebrity complained to an editor that his speech had been ruthlessly distorted and badly pruned. The next time the editor had his speech reported word for word with cruel accuracy—its lack of grammar and form, its incomplete sentences. The celebrity did not ask for a second helping of editorial indulgence !

Three elements constitute the basis of speech reporting : the speaker, the audience and the speech. The amount of space to be allotted to each element varies with the comparative importance of each, but no speech report is complete without all three.

The speaker should be described properly. Sometimes there is greater news value in the speaker's personality than in his utterances. A most profound statement by an unknown person would easily go unnoticed, but a most stupid remark of a well-known personality would be read with interest by many a newspaper reader. The reporter might, however, find it necessary sometimes to introduce the speaker to those readers who are not familiar with his name or his achievements. A title or sentence, a separate paragraph, or even an amplified biographical sketch might be needed.

The audience is no less important than the speaker. The number of persons present at a meeting, their reaction to the speech, the class of social set-up they represent, the notables among them—all these are factors that add colour to the report. Sometimes incidents occur at a meeting in which the audience plays the leading role. Such incidents should not go uncovered.

The speech, of course, is usually the most important of the three elements. What the speaker says is naturally what the reader hopes to find in the columns of a paper. The reporter might play up what he considers as a feature in the speech with the greatest reader-appeal, but he must not overlook the fact that he is responsible to his readers only for an accurate and newsworthy story.

In speech reporting, the most sound piece of advice to the beginner is to watch the old hands in the Press seats. The " Old Contemptibles ", as A. G. Gardiner calls them, are far more worthy of emulation than the bright young ones who aim at uncanny innovations. The following points would prove useful to the beginner :

(*i*) It is inadvisable to take down a verbatim report of the speech, unless the reporter has specific instructions from his news editor to do so. If the reporter attempts a full report, he is very likely to miss parts of the speech. " The whole trouble," says Noel Barber in his " Newspaper Reporting ", " as far as the beginner is concerned, is that he is apt to take down nearly everything that is said, and he then has to weed out the dull parts when he gets back to the office. This is all very well as far as it goes, but what happens when you have to get a speech into shipshape for an edition that will not keep waiting ?" Thus the reporter should note down only the salient points of the speech.

(*ii*) Most of the speech should be transcribed in the past tense. This would minimize the risk of misquoting the speaker. Controversial points, however, might be given in the first person ; but the reporter must be sure about the accuracy of the words quoted. When quoting, it is sometimes necessary to check up with the speaker the words he used.

(*iii*) Very often speakers have their speeches written out with copies for the Press. That is just the occasion for the reporter to be careful. Frequently the " breakaway " from a prepared text provides the real meat of a speech.

(*iv*) The report might be started with the name of the speaker, if he is newsworthy, or the subject, if it is more interesting than the speaker, or the information indicating the speaker's significant connection with the topic on which he speaks. If possible, the report should start with an arresting sentence. "I shall eat my hat if I agree to the formation of the League of Idiots," said Mr. Wordly Wise last night, is a better opening sentence than "Mr. Wordly Wise, speaking last night, opposed the formation of the League of Idiots."

(*v*) The reporter should avoid word-wasting cliches such as "The speaker began by saying", "He then went on to say", "He concluded his speech by saying", "Continuing, he remarked". It is more appropriate to write "He said", "He began", "He concluded", "He continued".

Courts and Crimes : Reporting of crimes and court proceedings offers an excellent opportunity to the young journalist for discipline for accuracy, for judging values of news and for objectivity which is the basis of all good journalism. For in no other branch of journalism is there a greater need for accurate and objective representation of facts than in reporting crimes and court trials.

There is a general belief that newspapers give much too much space to crime stories. A recent research conducted at the University of Wisconsin has, however, shown that barely seven per cent of the news contents of a daily is related to stories of crimes. Several factors have, of course, contributed to the adverse criticism of the Press with regard to the handling of news of crimes. Among these are disproportionately large headlining of crime stories, glorifying criminals by giving them undue publicity, reporting unnecessary details of sordid crimes in violation of good taste and aiding criminals by disclosing methods of police investigation.

It is highly irrational to expect newspapers to exclude crime news altogether from their columns. It is the duty of the Press to give news of all phases of human activity, so that the reader may obtain a reasonably objective and complete picture of the world he lives in. Besides, crime

news is a kind of information that possesses immense social value. It reveals the state of law-enforcing agencies and shows how faithfully they are discharging their obligation to the citizen. The public has every right to know the quality of the forces upon which it depends for protection. Crime news is most helpful in preventing injustice to the innocent by keeping the operations of law aboveboard. News of punishment of the guilty has also the possibility of acting as a deterrent.

The reporter engaged on covering court proceedings should carefully study the style in which they are presented by his paper. He would learn that his boss would not appreciate any fanciful departure from the way legal proceedings had been handled by his paper in the past. The reporter should familiarize himself thoroughly with a case before it comes up for trial. He should keep a vigilant eye on any startling disclosures in testimonies. He must not report any statement without giving his precise authority.

The length of a crime story is usually determined by the nature of the crime. If it is a serious crime involving public equity, it will require to be covered at length. Other factors which add paragraphs and increase the size of the headline are the prominence of the persons involved in a case, the place of a crime, unusual circumstances and the element of human interest in the story. Sometimes, the reporter might find it necessary to write what seemed "straight news" as a feature story. Whatever way crime story is written, the reporter must guard himself against involving his paper in libel or contempt of court.

Accidents : News of accidents is usually picked up as routine on regular beats or runs, namely, police, fire stations, coroner's office and hospitals. Major accidents or fires will, however, require special assignment and hours or days of close observation and investigation. Very often the first intimation of fires or accidents comes from members of the public gifted with a sense of news, who ring up their favourite newspaper or reporter.

The most important bit of news in accidents is about the casualties resulting from them. The next is about the damage caused. In addition, the dramatic element is important. " But ", as Stanley Johnson says in his " The Complete Reporter ", " drama should be implicit in the facts (incidents) and not explicit in the language of the story."

The reporter should ordinarily observe the following sequence in his " copy " : (*i*) Casualties—names of persons killed or injured, nature of injuries and disposition of dead and injured ; (*ii*) Damage—damage to property, description of property, owner of property, insurance and other property threatened ; (*iii*) Description—cause, time and duration, chronological account of accidents, relief work of firemen, police or others and spectators ; (*iv*) Escapes—rescues and experiences of those escaping ; (*v*) Legal Action—investigations, arrests and suits.

In covering accidents, the reporter should be very careful in the choice of the words he uses. Inaccurate phraseology might involve the paper in libel action. "Their car ", for instance, is not an accurate statement unless all the persons in the car are its joint owners. It is safer, though awkwardly circumlocutious, to say " the car in which they were riding ". Again, only moving objects " collide ". A car cannot " collide with a lamp-post ", it can "strike a lamp-post ".

Political Reporting : Reporting political events and developments calls for penetrating judgment and acute news sense. Normally seasoned reporters are entrusted with covering this field : and the field is a vast one—national politics, international diplomacy, foreign conferences and other political activities.

Broadly speaking, there are four types of political reporters. There is the parliamentary reporter, who works mostly in the Press Gallery of Parliament. He reports parliamentary debates. There is the lobby reporter, who spends most of his time gathering political news and background from members of Parliament and officials whom he is permitted to seek in the lobbies. Then there is the diplomatic reporter, who has a sort of

a roving commission that takes him to the embassies and legations of foreign nations and to the corridors of the Foreign Office at home. There is, lastly, the reporter of public affairs, who covers elections, conventions, alignment and realignment of political parties, trends in public opinion and personalities in politics.

In recent years, political reporting has become the most excacting, and also the highest, form of journalism. A great responsibility rests on political reporters whose interpretation of news may well mean peace or war. Political reporters have thus tended to become a class by themselves, giving rise to different names by which they are called. Some of them are called " Political Commentators ", others " Columnists ". A. J. Cummings, Wickham Steed, Drew Pearson and Walter Lippmann belong to this class. The sanest bit of advice that can be given to the political reporter is that whatever his personal political affiliation he must not transgress journalistic ethics, nor allow his views to warp his objective interpretation of news. Shortly before the outbreak of World War II, A. J. Cúmmings, in a lecture to the London University Journalism Class, expressed his views on this issue. It is difficult to resist quoting him at length.

" I have been asked," remarked A. J. Cummings, " how far it is legitimate for a political reporter to mingle his opinion with the facts he has to record. The answer is, of course, that this depends entirely on circumstances. If you are recording a fight in the street as part of a civil revolution. . . .the proper thing is to be as straightforward, as accurate, and, if you like, as dramatic as possible but to avoid mixing comment with narrative. The comment should be elsewhere. . . . In nine cases out of ten, on the other hand, it would be quite inadequate to report happenings in the field of politics anywhere in the world without trying to interpret such happenings to the public. . It would be unsatisfactory and even futile to describe a *coup d'etat* without explaining the circumstances which you suppose led to the *coup*. . . . The political journalist of to-day cannot afford to be a

mere recorder of events. He must comprehend events, and he cannot comprehend events without a substantial knowledge of modern and contemporary history, and that balanced judgement which cannot be acquired in the absence of a liberal education and a knowledge of men—or without, shall I say, that impalpable sixth sense which marks the difference between a first-class and a commonplace reporter."

The political reporter who wants to make a success of his career should seek (*i*) to understand the *metier* of the politician, that is, how the professional politician goes about his business, (*ii*) to study the operations of party machinery in his country, that is, the legal and quasi-legal rules which govern the methods of nomination, election and transaction of party control, and (*iii*) to have an intimate acquaintance with the economic and social issues that underline politics.

Business : On average business news occupies between one-seventh to one-fifth of the total space devoted in a daily to news. A great part of this pace is taken up by statistics and tabulations on stocks and bonds, livestock and commodities. There is, however, considerable scope for variety in form and content in business news. Business angles can appear in almost any phase of human activity. Even crimes, accidents, law suits, speeches and meetings might require certain business interpretations. Generally business news embraces markets, estates, merchandizing, finance, banking, industry, tranportation and agriculture.

The reporter of business news must be familiar with the fundamentals of economics. He should be able to supplement straight news with interpretation wherever needed. He should have a complete command of the terms and procedure of business. Success in reporting business is based primarily on the reporter's contacts. Interesting features can be written on what ordinarily seem uninteresting incidents, such as the change in name of a business concern, the promotion of an underling to the post of manager of big firm, the establishment of

a new factory and the personalities operating certain business enterprise.

"A stroll along the shopping centre," says Wade Lyster in his "Writing For The Trade Press", "may bring an item or two to light. The radio shop on the corner has closed, a small notice in the window giving the passer-by the information that all communications should now be addressed to the radio concern's head office. We scribble the facts down in our notebook and continue our stroll.

"Further along the road we observe a signwriter busy over the top of a shop that has been empty for months. 'Madame Babette—Ladies' Hairdresser,' gleams the wet paint. We note the address, and another item goes into our small book."

Thu the repor er can co'lect tit-bits of information that can adorn the pag: of his paper containing business news. A feature can be written, for example, on the hairdresser's shop. "Who is Madame Babette?" provides the lead.

Sports : For the sports reporter there is a bright future in almost any part of the world. There is hardly a daily that does not devote at 'east one complete page to sports news. At the same time, reporting sports is a specialized job. No one is properly equipped to cover sports for a knowledgeable public and sell his idea to them unless he himself has experienced the thrills and disappointments of a player on the playground. The sports reporter should also be gifted with a facile pen to be able to portray to the reader all the excitement and agitation that go into a sports contest.

The sports reporter should have a thorough knowledge of the technical terms used in sports. He should possess a balanced sense of judgment, neither harshly critical, nor unduly indulgent, for rash criticism or untimely praise may mar the future of a possible star.

The newspaper reader to-day also expects the gift of prophecy of the sports reporter. Newspapers, therefore, make it a point to write up what is known as "Pre-contest story", that is, a story seeking to anticipate results on the eve of a contest. The sports reporter should be able to analyze the chances of success or failure of the contestants, of course, within reasonable limits. In his "How To Be A Sporting Journalist", B. J. Evans remarks : "I have always preferred to set the pros and cons of a contest fairly before the public, describe what unforeseen contingencies could affect the result, and leave them to judge for themselves. But that doesn't do today. You have to take the plunge of prophecy on your own account."

The sports reporter should regularly visit training camps. He should compare the relative experiences of the opposing players, the record of their coaches, the number and ability of the reserves, scores of the past season, the effect of weather on the efficiency of the teams, any handicaps such as lack of practice and the morale. These factors should help him in predicting, as nearly as possible, the outcome of a coming contest.

Interviewing : A great deal of the reporter's time is spent in interviewing people from all walks of life. In almost every field of reporting, the reporter is called upon to supplement the information obtained from his regular runs with facts and opinions gathered from persons directly or indirectly connected with the story. News of an accident, for instance, should be followed up by interviewing those involved in it—eye-witnesses, injured persons, insurance agents, etc.

Well-known persons—from statesmen to film stars, from scientists to soap-magnates—are interviewed frequently for their views on subjects of topical interest. As a rule, celebrities are news themselves. Emil Ludwig, who started as a newspaper reporter and became an author of repute, says in "The Art of the Interview" : "Of all forms of journalism, the interview is perhaps the most polished and most entertaining. The average

newspaper reader might think that it is nothing more than a record of a conversation, but in reality the interview demands a great deal of skill and certain definite qualities on the part of the interviewer."

There are three types of interview stories : (*i*) Factual News Interview—in which the views of an authority on a topical subject are recorded, (*ii*) Feature or Personality Interview—in which the personal traits and achievements of a celebrity are emphasized, (*iii*) Group Interview—in which the opinions of a number of persons on any given topical subject are incorporated.

The reporter who sets out to interview a celebrity should observe the following :

(*i*) He should find out as much about the celebrity as possible before he meets him. From reference books or newspaper cuttings, the reporter should collect information on the celebrity's achievements, his age, education, career, hobbies and other relevant background.

(*ii*) He should have a clear idea of what he wants to know from the celebrity. It would be useful to prepare a list of questions to be asked.

(*iii*) He should keep within the field of the celebrity's interests. Questions beyond his field might embarrass the celebrity, who is after all not an authority on every subject.

(*iv*) He should not make notes while interviewing the celebrity. The sight of a notebook has the effect of making the celebrity close up like an oyster. An American editor's words of caution are worth noting. He says : " Reporters become star reporters because they observe things that other people miss and because they do not let it appear that they have observed them. When the great man, who is being interviewed, blurts out that which is indiscreet but most important, the cub reporter says, 'That's most interesting, Sir, I will make a note of

that.' And so he warns the great man into silence. But the star reporter receives the indiscreet utterance as though it bored him, and the great man does not know that he has blundered until he reads of it the next morning under screaming headlines."

(*v*) He should not betray the celebrity if the latter says to him that he is speaking to him in confidence. The reporter should remember that his own reputation as a trustworthy journalist is more important to him than the confidential remark of the celebrity.

(*vi*) On concluding the interview, he should ask the celebrity if he would like to look over the draft before publication. Most celebrities would like to do so.

Copy

Success in reporting rarely comes the reporter's way if, at least in the early stages, he is not scrupulously careful in the preparation of his copy for the Press. Even the " free-lance " will find most of his contributions returned with the editor's regrets if his manuscript is not properly transcribed. " Scores of young men and women," says a former Editor of the London *News Chronicle*, " have passed through my hands in the newspaper office, and one of my greatest difficulties with them at the outset has been to make them realize the importance of accurate, tidy, legible and workmanlike copy."

The reporter's copy passes through several hands—the sub-editors, make-up men and compositors. Each one of them is running the proverbial race against time, each is in too desperate a hurry to wade through an untidy or badly-prepared copy. The reporter can ill-afford to incur the wrath of any of them.

The following rules are generally observed in the preparation of copy for the Press :

(*i*) Handwriting should be legible and clear. The copy should preferably be typewritten with double spacing.

(*ii*) Wide margin on either side of the page should be given to enable the sub-editors to make alterations.

(*iii*) Only one side of the paper should be used.

(*iv*) The reporter should write his name or intials on the righthand corner of the first sheet of paper.

(*v*) On every page of the copy should be put down what is called " catchline ". If it is a report on a fire, then the catchline should be " Fire 1" on the first page, " Fire 2 " on the second page, " Fire 3 " on the third, and so on.

(*vi*) At the end of each page should be put down " MTF "—more to follow. The last page should have two short parallel lines or the word " ENDS ".

(*vii*) A page should be completed with a complete phrase. The last phrase on a page, that is, must not be carried over to the next.

(*viii*) The copy should be broken up freely into paragraphs. Paragraphs should be self-contained, so that they could be cut out or changed about like pieces on a chessboard.

CHAPTER VI

For first you write a sentence
And then you chop it small ;
Then mix the bits, and sort them out
Just as they chance to fall ;
The order of the phrases makes
No difference at all.

—LEWIS CARROLL

SUB-EDITING

All copy, whether in the form of news stories from the istaff reporters, correspondents at home and abroad and news agencies, or of contributions by individuals, Press notes from Government institutions, papers from associations, manifestos from party organizations and publicity material, must be revised and edited before it is set up in type. The function of revising and editing the copy is performed by the sub-editor who has variously been styled as the "solemn censor", the "news surgeon" and the "unknown soldier". The author of the last appellation, R. D. Blumenfeld, has commented in detail on the onerous duties the sub-editor is called upon to discharge. Speaking from years of rich experience, Blumenfeld says :

"The sub-editor works during hours when the majorty of men are either taking their pleasures or are asleep ; and the public has heard little about him. But he is the real craftsman of his profession, the maker of the newspaper in the real sense of the term—in the final form in which it reaches the reader. Other branches merely provide him with raw material or at best with partly manufactured goods. His task is to fashion the finished product. It is one that requires all manner of deft and high-speed operations : the cutting down and sometimes the rewriting of manuscript, the insertion of punctuation, the detection and correction of all kinds of errors and imperfections, and the composition of suitable head-

lines. A bad sub-editor spoils material. A good sub-editor is a creative artist."

The " Sub " in Action

In the sub-editorial room lies a huge horseshoe-shaped table, or a rectangular one, known as the " copydesk ", at which are seated a number of sub-editors or " subs ", as they are known in the journalistic jargon. At the head of the table sits the chief sub-editor. Another dignatory who occupies an important place at the table or part of the room is the " copy taster ".

The table wakes to life in the middle of the afternoon, when the early men start grappling with the accumulating masses of copy. The first to settle down to work is the copy taster who wades through the copy as it pours in, " kills " that which is not worth publishing , determines the space to be allotted to each story, gives instructions as to headlines and passes it on to the subs. On certain" newspapers the subs get the copy straight from a copyboy " who brings it to them from the reporters' room and from the " tape " machine or the " teleprinter ". Copy tasters are employed mostly in large, standard newspaper offices.

The copy in his hand, the sub gets down to business. The process of sub-editing begins. The copy goes under the pencil. Spreading the manuscript before him, the sub seeks to achieve the following :

(*i*) To eliminate errors of language. Faulty expressions, bad grammatical forms, incorrect spellings, poor diction and other defects must be removed and revised.

(*ii*) To make the copy conform to his newspaper's style. Each newspaper has what is known as " House Style " in which the method of spelling, punctuation, capitalization, abbreviation, etc., is given. There must be a uniform standard of usage. No well-edited newspaper would use " thru " in one news-item and " through " in another, or capitalize " State " in one and start with a small letter in another.

(*iii*) To make the copy factually correct. The newspaper cannot afford to permit knowingly errors and incorrect statements to be published in its columns. Statements open to dispute should be brought to the notice of the chief sub-editor, who would refer them to the news editor.

(*iv*) To check up from reference books or from the "morgue" on all names, addresses and other matters about which there may be uncertainty.

(*v*) To guard against the publication of stale news, libellous expressions, advertising matter disguised as news-items that are likely to lower the prestige of the newspaper and other tendentious material that is likely to injure public interest.

(*vi*) To reduce the copy to reasonable size, compressing it according to its importance and the space available. "In the case of the political speech," says Mansfield, "the instruction often is to get 20 lines of live stuff out of 20 foolscap folios of typescript." Space is of the utmost value to the newspaper.

(*vii*) To avoid "doubling", that is, giving out the same news twice. This is a real danger, since most of the news agencies cover almost the same ground.

(*viii*) To rewrite a story that has not been properly written or that has yielded additional interesting details since its first appearance and, therefore, requires further coverage before publication.

(*ix*) To write the lead, or "intro", wherever necessary, and to furnish headlines, subheads and crossheads.

(*x*) In general, to make every conceivable effort to uphold the standard of objectivity and truth—the price of the freedom of the Press and of the safety of the individual newspaper.

After the copy has been "subbed", it is passed on to the chief sub-editor, who forwards it to the printers. Sometimes the chief is not satisfied with the sub's effort—the heading, or the cuts made—and the copy is sent back to the sub for improvement.

The American Version

J. L. Given, formerly of the New Nork *Evening Sun*, has portrayed the herculean task of the sub-editor, called " copy-reader " in America, most admirably in the following words appearing in his " Making a Newspaper " :

" A copyreader, who must be able to decipher any writing, is expected to cut out unnecessary words and hackneyed expressions, catch all errors of fact, omissions and contradictions, cut to size desired by the city editor, correct poor English and spelling, arrange stories so that the facts follow one another in their logical order, punctuate, rewrite weak introductions, and embellish generally. In brief, he is required to turn whatever comes to him into a [illegible] reading story, although it may be the initial effort of a novice; and he is called to account whenever he allows even a minute error to get into the paper. It is easy enough for a copyreader to keep a reporter from telling a paper's readers in the end of a long article that a woman was rescued by the firemen from the fifth floor of a building described at the beginning as only four stories high, but almost every day, try as he will, he allows something to escape his vigilance, and in some offices the copyreaders accept their reprimands as a matter of course. In these establishments there are so many words and expressions that are forbidden that it keeps the copyreader awake at nights trying to remember them ; and it is a clever writer who can put on paper, without offending, what he has to say. It may here be remarked that when some purist writes a letter to the editor to call attention to a split infinitive, or to make fun of an awkward expression, he wounds a copyreader, and a copyreader only.

" A large proportion of the articles that are edited by a copyreader on an evening paper reach him page by page, and frequently a man finds himself engaged on three or four stories at one time. He may get a page of one dealing with a fire, then a page of another telling about a murder, perhaps two that are part of an account

of a political meeting, and after another page of the fire story, three or four more that close the report of a wedding. The worker who cannot at one time handle three stories which reach him page by page, and send the headings after them, is out of place in an evening newspaper establishment and is not tolerated."

The Sub's Symbols

The symbols used in sub-editing the copy are almost universal. If at all, there may be slight variations resulting from tradition rather than principle. The beginner should make it a point to master these symbols. If he is not thoroughly familiar with them, he will most certainly put the back up of nearly every person in the printers' room, and that, to be sure, is a situation fraught with alarming possibilities.

The symbols are used as a form of sign language to avoid writing out instructions. The copy, when it reaches the printer, must be neat and tidy and exactly as it is to appear in type. It is not the printer's, but the sub-editor's responsiblity to make the copy uniform and accurate.

In making changes and corrections the sub-editor must keep in mind the fact that each sheet of copy may be cut into two or more pieces, or " takes ", by the copycutter in the composing room, so that these may be distributed to the compositors or linotype operators.

symbols	Three short lines under a letter or a word indicate that it is to be set in capital letters ; thus, Symbols.
The Times	Two short lines under a letter or a word indicate that it is to be set in small capital letters ; thus, THE TIMES.
Cortes	One short line under a word indicates that it is to be set in Italics ; thus, *cortes*.

Zonal	A wavy line under a word indicates that it is to be set in bold-face type; thus, **Zonal**.
From	A line drawn through a capital letter indicates that it is to be set in a lower case, or small letter ; thus, from.
base less	Short curved lines indicate that the space between letters or words should be eliminated ; thus, baseless.
in spite of	A vertical line between two letters or words indicates that they are to be separated ; thus, in spite of.
136	A circle drawn round a numerical figure indicates that it is to be spelled out ; thus, one hundred and thirty-six.
Thirty-four	A circle drawn round figures spelled out indicates that they are to be set in numerical figures ; thus, 34.
Colonel	A circle drawn round a word indicates that it is to be set in abbreviated form ; thus, Col.
Prof.	A circle drawn round an abbreviation indicates that it is to be spelled out ; thus, Professor.
concluded⊙	A small circle enclosing a dot indicates that a period should be inserted. Sometimes a small cross is used instead ; thus, concluded.
“I feel”	Small semicircles around single or double quotation marks indicate whether they are beginning or end marks ; thus, “ I feel ”.
eH sure was	A curved line below one letter or word and above the next indicates they are to be transposed ; thus, He was sure.

I am certain

A caret is placed at the point in a line where a word or words written above the line are to be inserted ; thus, I am certain.

There is no

A mark like the letter is used to indicate the indentation of a paragraph. Sometimes the symbol is used.

¶ It is said

The paragraph mark is used to indicate a new paragraph where none was made in the copy.

Not required

A straight line is drawn across a letter or word to indicate that it should be deleted from the copy.

There is just no point in it, after all.

A line is used to connect the end of one line with the beginning of another when both are to form a continuous line of print ; thus, There is no point in it, after all.

let it be stet

Dots are put under a letter or word or line which the sub has crossed out, but which he would like to be restored. The word " stet " is written on the margin : " stet " is from the Latin "stare", meaning " to stand " ; thus, let it be.

The U. N. General Assembly, by a majority of votes,

To indent at one or both margins, vertical lines are drawn, flared outward at the top. The lines cut through the copy suggesting the amount of matter to be indented.

The amount was

In a copy written in longhand, misreading is prevented by overscoring m, n, and o, and underscoring w, u, and a.



Any of the three symbols given on the left can be used to indicate the end of the copy. When the sheet of manuscript forwarded to the printers' room is an

incomplete copy, the letters "MTF" (more to follow) are written at the bottom of the sheet.

The symbols used for sub-editing must not, however, be confused with those used for proof reading. One of the functions that the sub is often called upon to perform is the correction of proofs. Of course, the job of proof reading is done by the "readers" in the composing room, but the sub's education is incomplete without a knowledge of the art of proof reading.

Proof Reading

"Anybody," says Mansfield, "who has to do with print should be able to mark a proof in a workmanlike manner." At any rate, blanket pulls of pages are spread on the sub's table for inspection and overhaul. Before he leaves the office, the sub is required to go through the page proofs carefully for last-minute changes wherever necessary. It must be mentioned, in fairness to the "readers", that errors are rare. Nevertheless, the danger exists. "I wonder how many of you fully realize the danger arising from corrections made on the linotype?" asked R. Harris, Chief Reader of the *Morning Post*, in a lecture delivered in the Hall of the Institute of Journalists, London. "Every letter that you want altered in a proof means the resetting of an entire line. It is in the setting of lines for correction that most of the errors you find in the morning paper occur—corrections made too late for them to get back to the readers before the page is sent away."

The sub would, therefore, be well advised to go through the page proofs as soon as they are available. This would enable the "readers" to go over the proofs again well in time. The following proof-reading marks are universally used :

¶	Begin a new paragraph.
no ¶	Do not begin a new paragraph.
Run in 	Put them in the same line.

✓✓✓	Correct uneven spacing.
#	Put in space.
⌒	Reduce space.
⁀‿	Close up.
(#)	Close up, but leave some space.
[	Move to the left.
]	Move to the right.
↓	Push down a space that prints.
///	Straighten lines.
⊓	Move up.
⊔	Move down.
□	Indent one em.
=	Make letter align.
6	Turn over that which is upside down.
tr.	Transpose order of letters or words.
Rom.	Change to Roman type.
Ital.	Change to Italic type.
≡	Change to capital letter.
=	Change to small capital letter.
l.c.	Change to lower case, or small letter.
b.f.	Change to black, or bold face type.
w.f.	Wrong font. Substitute right font.
×	Broken letter.
⊙	Insert period.
,/	Insert comma.
;/	Insert semi-colon.
(:)	Insert colon.
’/	Insert apostrophe.
”/	Insert double quotation marks.
’/	Insert single quotation marks.
|1|	Put in one-em dash.
|2|	Put in two-em dash.
=/	Put in hyphen.

?	Put in question mark.
!	Put in exclamation point.
^	Put in element at place shown by caret.
₰	Take out.
..... stet.	Do not make change. Let it stand.
Qu.?	Look this up to see whether it is correct.
out. see copy	Compare copy to see what is omitted.
spell out.	Substitute full form for abbreviation.
figures	Substitute numerical figures.

To discipline his mind for accuracy, the sub should practise proof reading even when it is not the custom in his office to go through the page proofs.

Teleprinter Copy

Most of the copy for "subbing" is received from news services on a typewriter, generally operated through the telephone system, which decodes and prints 60 words a minute. The messages are printed in capital letters 'on a roll of paper that keeps " coming through " and is ' clipped " off and on. The roll bears an identifying number before the beginning of each story, while the story, in turn, bears its own serial number preceded by the " guideline " or " catchline ". All messages carry at the end the time of despatch. The " credit " or the name of the news service is tagged to each story, generally in parenthesis. When a story is complete the word " ENDS " appears, and the next story begins with another identifying number.

Here is an example of a message received over the teleprinter :

NUMBER 126

KARACHI NO EIGHTEEN MCGHEE TWO....
DESCRIBING THE PURPOSE OF HIS VISIT TO PAKISTAN AS " FAMILIARIZING MYSELF WITH THE COUNTRY ", MRMCGHEE

SAID THAT DURING HIS FOUR DAY STAY IN THIS COUNTRY HE WOULD DISCUSS WITH THE PAKISTAN AUTHORITIES "SUBJECTS" "SUBJECTS OF MUTUAL INTEREST" INCLUDING PRESIDENT TRUMANS POINT —FOUR PROGRAMME OF AID TO UNDER-DEVELOPED TRUMANS POINT—FOUR PROGRAMME OF AID TO UNDER-DEVELOPED AREAS. THE UNITED STATES CONGRESS WOULD TAKE UP THE AID BILL WHEN IT MEETS IN JANUARY. AFTER THE LEGISLATION HAD BEEN PASSED THE UNITED STATES OF AMERICA WOULD

THE UNITED STATES OF AMERICA WOULD GIVE TECHNICAL AID TECHNICAL ASSISTANCE TO PAKISTAN, INDIA AND MIDDLE EAST COUNTRIES.
MORE (APP) 2340

In the message reproduced above, " NUMBER 126 " is the identifying number, " KARACHI " is the date-line, that is, the place where the news-item orig nated, " NO EIGHTEEN " indicates that it is the eighteenth news story to emanate from Karachi, " MCGHEE " is the " catchline ", " TWO " shows that it is the second in the series of messages dealing with Mcghee, "MORE' suggests that the story about Mcghee is incomplete and that some more is coming through, " (APP) " is the news service and " 2340 " refers to the time of the despatch of the message.

The copy becomes more clear when the message preceding that reproduced before is in possession. This is how the first message came over the teleprinter :

NUMBER 125

KARACHI NO SEVENTEEN KARACHI DEC 7 (APP) MCGHEE ONE......

MR. GEORGE MCGHEE, UNITED STATES ASSISTANT SECRETARY OF STATE FOR MIDDLE EAST AND AFRICAN AFFAIRS ON HIS ARRIVAL HERE THIS EVENING SAID THAT UNITED STATES WOULD EXTEND TO PAKISTAN WHATEVER HELP AND ASSISTANCE IT COULD.

H TOLD NEWSMEN AT THE KARACHI AIRPORT THAT HE ATTACHED THE GREATEST SIGNIFICANCE TO THE UNITED STATES " RELATIONS " WITH PAKISTAN.

MORE (APP) 2335

At 11-45 p.m. the last message referring to Mcghee comes through, and the sub is now in complete possession of the entire story. This is how the last message goes :

NUMBER 127

KARACHI NO NINETEEN MCGHEE THREE AND LAST—KARACHI

MR. MCGHEE IS LEAVING KARACHI ON SATURDAY FOR PESHAWAR WHERE HE WILL MEET THE PAKISTAN PRIME MINISTER (NOW ON A TOUR OF NWFP).

THE AMERICAN ASSISTANT SECRETARY OF STATE WILL VISIT AMERICAN CONSULATE GENERAL GERAL AT LAHORE BEFORE PROCEEDING TO NEW DELHI.
ENDS (APP) 2345

When important news reaches the news service offices they send out on the teleprinter an immediate " flash ", which in the briefest form gives warning of important happenings. The sub is on the alert. He prepares himself to " spike " stories of lesser news-value to enable the impending important story to be accommodated in the columns of the newspaper. Space is reserved for it, and the sub waits almost impatiently for the message.

This is how the sub received the warning from the news service :

NUMBER 44

FLASH FLASH FLASH FLASH..........
FLASH........
REUTER GENERAL FIFTEEN INDONESIA ONE FLUSHING MEADOWS DEC. 7

THE UNITED NATIONS TODAY OFFICIALLY WELCOMED THE HAGUE AGREEMENT BETWEEN THE DUTCH AND THE REPUBLIC OF INDONESIA.
MORE (REUTER) 0242

Sometimes the teleprinter goes astray and, instead of printing letters, prints a series of figures. This is not an uncommon phenomenon. The figures can, however, be substituted by the sub by reference to a code. The teleprinter code follows :

A -	G &	M .	S '	Y 6
B ?	H £	N ,	T 5	Z "
C :	I 8	O 9	U 7	
D $	J '	P 0	V ;	
E 3	K (	Q 1	W 2	
F !	L)	R 4	X /	

There is very little chance of confusion arising from the use of the same symbol, namely, the single quotation mark, for both J and S. The context of what has already been decoded should indicate which letter is intended. The copy may come over like this :

NUMBER 98

REUTER GENERAL FIFTYNINE JERUSALEM ONE LAKE SUCCESS DEC 7

THE 7,853$, —589' '03 :' —) 09) 858 :—) : 9.. 8553 TODAY VOTED BY THIRTY FIVE REP-

EAT THIRTY FIVE IN FAVORR THIRTEEN REPEAT THIRTEEN AGAINST AND EIGHTEEN REPEAT EIGHTEEN ABSTENTIONS TO PLACE JERUSALEM UNDER AN INTER NATIONAL REGIME GOVERNED BY 7,853$,—589'.

ENDS (REUTER) 1155

The sub promptly refers to the code and fills in the message so that it reads : " Lake Success, Dec. 7—The United Nations Special Political Committee to-day voted by 35 in favour, 13 against and 18 abstentions, to place Jerusalem under an international regime governed by the United Nations.—Reuter."

Why does a news service send messages in fragments ; why not wait until a complete report is available ? asks the beginner. The news service caters for hundreds of newspapers, publishing at various hours. Some newspapers bring out a number of editions during the course of the day ; some appear in the morning, others in the evening. To wait too long would deny the early-publishing papers good news. It is much better to send the story in fragments and let each news editor decide when his circumstances demand that the copy be sent to the composing room. Imagine the plight of the printers if all the copy were to come to them in one heap !

The process of " subbing " the teleprinter copy is comparatively easy. Since the copy comes through in capitals, the sub merely indicates the letters that are to remain capitalized. He does not knock down all other letters to lower case ; he underscores the few to remain in caps. The teleprinter copy is to be used as it is, without changes other than the correction of errors, the deletions made in condensing and the adjustments necessary to suit the newspaper's style. It is forbidden to rewrite a news agency story and knock off the " credit".

Sub-editorial Do's and Don'ts

Now that the functions of the sub-editor have been broadly described, a few hints to the beginner in the form of " Do's " and " Don'ts " should prove to be useful. Though seemingly elementary, these hints, when carefully observed, would help even an experienced sub in improving upon his effort.

Do's

(*i*) Read the copy carefully before " subbing ", marking the essential points and " spiking " the comparatively unimportant.

(*ii*) Improve the copy, when there is time, by recalling historic parallels, or by adding facts. For example, a copy dealing with the State budget can be improved by illustrating the effect of the proposed new taxes on the common man.

(*iii*) Watch headlines and crossheads carefully, making certain that thley deal with " live " points. I t is atal to pace a wrong headline or crosshead on a story.

(*iv*) Be most vigilant with figures. An additional zero can make all the difference to the figures.

(*v*) Convert foreign money, values and measures into their equivalents of the values and measures of the country to which the newspaper belongs.

(*vi*) Check all names and titles.

(*vii*) Watch the datelines. Convert " yesterdays ", " to-days " and "to-morrows" into the correct days.

(*viii*) Guard against unpardonable mistakes such as " This afternoon at 4-30 p.m."

(*ix*) Make frequent use of reference books.

(*x*) Follow the " House Style " closely.

Don'ts

(*i*) Don't allow anything to go into print about which there is even the slightest doubt. " When in doubt, leave out."

(*ii*) Don't break the thread of a story while condensing it. If necessary, insert a line to provide the connecting link.

(*iii*) Don't despise small points. Small points make the copy perfect. A dew drop can be as perfect as a star.

(*iv*) Don't use foreign words unless they are commonly understood.

(*v*) Don't allow any libellous statement to pass.

(*vi*) Don't place incorrect captions on pictures.

(*vii*) Don't waste words. Space is valuable.

(*viii*) Don't give wrong page numbers in cross-references.

(*ix*) Don't put in anything that is not worth reducing to print.

(*x*) Don't leave the office unless the page proofs have been passed.

CHAPTER VII

While words of learned length, and thundering sound,
Amazed the gazing rustics ranged around;
And still they gazed, and still the wonder grew,
That one small head could carry all he knew.

—Oliver Goldsmith

HEADLINES

One of the jobs that falls to the lot of the sub-editor is the writing of headlines. It is no easy job, to be sure, to convey the principal contents of a story in three or four short words, cast in unyielding metal and contained within the width of a newspaper column. It may take just about ten minutes to " sub " a 300-word copy, but it takes longer to compose an effective, three-word headline. When the sub-editor summarizes a 2,000-word news story in the thirty or thirty-five words of a four-part headline in a way that the reader draws all the essentials of the news from the headline alone, he produces journalistic literature which for compression has no rival.

A Recent Creation

Headlines are a recent creation. The dislike of ostentation and the anxiety to affect modesty were reflected in the Press of the nineteenth and early twentieth centuries. News stories then were set up in solid type without headlines, crossheads or even paragraphs. Conservative tradition yielded very slowly to the new methods. It was not until 1932 that *The Times* used its first double-column heading, the news subject being the British Note to America.

To-day, the story is different. The headline, or " head " as it is called in newspaper parlance, has grown in value as a factor in " live " journalism.

America, known as a nation of headline readers, has been largely responsible for novelty and ingenuity in headlines. The headline that catches one's eye is distinctly an American product.

Since headlines catch the reader's eye first and leave a more lasting impression on his mind than news-contents, there is a decisive relationship between the headline and public opinion. The importance of headlines, moreover, is enhanced owing to the fact that they evoke within the reader a definite attitude towards the new story before he has read a single line. A great responsibility, therefore, rests on the sub writing headlines. R. D. Blumenfeld writes in " The Press in My Time " :

" Headlines have been the making of popular journalism. The aim of the popular newspaper is to arrest the reader's attention, stimulate his interest, and enable him to see at a glance what is most significant in the day's news. This it does by a liberal use of headlines. But the headline and the ' streamer ' especially can be abused. Let it be as startling and sensational as you like, but it must not distort news merely for sensational effects. Often it is used unintelligently, or with an unscrupulous disregard to actualities. Either it is wasted on some trivial matter that does not deserve the prominence given to it, or it is used to give currency to sensational rumour that has no basis in fact, but which the newspaper wants to propagate for its own ends. A certain amount of exaggeration is legitimate, even necessary, but exaggeration does not mean falsification. A magnifying glass is not the same thing as a distorting mirror. The headline should not be used to create a wrong impression of what has happened, or to falsify news-values. Unfortunately it is constantly being, misused in this way by some section of the Press of to-day."

It is one thing to make mistakes of fact and emphasis in the process of rapid "subbing", but it is quite another to mislead the reader. A false label on goods is a legal

offence; a misleading headline on news is a graver offence—it is a moral offence. If the news is dull, uninteresting, unexciting and unimportant, there is no justification in placing on it a sensational headline screaming for attention. At a banquet of the Newspaper Press Fund, Winston Churchill emphasized the need for a judicious presentation of news, "even if it meant that there were no sensational headlines for eight or ten days at a stretch."

Certain authorities have suggested that a "healthier relationship" between the headline and public opinion would result if mechanical changes in headline forms were effected. Flush-left headlines, in which the requirements for exact fitting within the column are eliminated, and the use of type families which assure more freedom from condensation of ideas have served in recent years to avoid vagueness, or a possible double meaning in headlines. It is, however, not the technical difficulties which accounts for bias and distortion in headlines, but the choice of words and epithets. Colourful words, out of proportion to the importance of news, have greater influence on the reader than the type in which they are set. Of course, it cannot be denied that the larger the headline, the greater the chance that the reader will orient himself toward it.

It must also be admitted that the increase in the tempo of modern life has accentuated the process of conveying the day's news in headlines. The headline enables the reader, rushing towards the office, catching the 9 : 20 local, or sitting at the breakfast table snatching a few minutes before leaving for work, to glance hurriedly over the news of the past 24 hours. It also helps him to select at a glance what he cares to read in the day's newspaper. The size of the type and the arrangement of the parts of the headline aid in marked degree this rapid reading.

The Functions of Headlines

A great deal of skill and talent go into the writing of headlines. The ability to write good heads is one of the

sub's most valuable accomplishments. The sub must, therefore, have a clear conception of what the headline is intended for. What, in other words, are the functions of the headline?

The first function of the headline is to serve as an indication—a narration in brief—of the real points of a story. It should be possible for the reader to get a fairly complete and not inaccurate picture of the story on which the headline is placed. Accuracy in fact is highly important. In short, emphatic words the sub should be able to convey the highlights, the principal features, the main theme of the various news stories in the day's newspaper. The headline is like a signpost.

The second function of the headline is to attract the reader's attention and arouse his interest. Like all effective advertisemen's, headlines seek to increase the "sales" by stirring the reader's cruiosity and influencing him to read as many news stories as possible. The words in the headline should, therefore, be chosen with an eye on their effect on the reader's desire to pursue the study of news stories. As in advertising in general, the sub should resist the temptation to make alluring statements at the expense of truth. No attempt should be made to mislead the unwary reader. Headlines, like the news stories of which they are summaries, should be without bias. They should not comment on the news story. Comments should appear only in the editorial columns. If the headline is not to be exaggerated, it is also not to be minimized. The headline should suggest the theme of a story in a way that the reader's attention is attracted without his feeling that he has been led astray. When the head promises great things to come, it should more than fulfil that promise.

The third function of the headline is to grade and organize the news of the day in the newspaper. The reader should be able to assess from headlines the relative values of the different news stories. Larger headlines should be placed on stories with comparatively significant news-content. It is unfair to the reader to place

on an insignificant piece of news a headline generally associated with news of important events. By a careful selection of vocabulary and a judicious choice of type-sizes, the sub should grade news stories according to their news-values. The headline should say in effect, "Mr. Reader, here are the minimal essentials of what you should know about this event. The size of the type and the position on the page give you a clue to its importance. If you want more information, read on."

The fourth function of the headline is to add to the newspaper's attractiveness. Imagine a newspaper page of seven or eight columns of solid body type with few headings—mostly label heads—and without any high spots or any focus of interest. The whole page would look grey, drab and unattractive. Headlines, with their variety in size and type, introduce contrast, bringing black type and white space as a relief to the dull grey of the body type.

Forms of Headlines

The headline is composed of one or more sections called " lines ", " decks " or " banks ". Each section is separated from the other by a dash. Some news stories have three, four or more decks, each deck having a distinct form and size of type.

WIDE ATOMIC GAINS
HAILED BY TRUMAN;
BOMB OUTPUT RISES

———

President Says All Who Rely
on Us Have Reason for
Reassurance and Faith

———

AEC DETAILS ADVANCES

———

Semi-Annual Report Tells of
New Weapons 'on Industrial
Basis,' Many Peace Uses.

———

The preceding example from a recent issue of the *New York Times* shows a four-deck headline. The first deck consists of three-part drop-line, the second of three-part pyramid, the third of cross-line and the fourth of three-part hanging indentation. These four forms constitute the basic types of headlines. The drop-line, cross-line, or pyramid may be used in any deck, but the hanging indentation head is used only for a deck other than the first.

Drop-line Head : The drop-line head consists of two, three or four parts arranged as indicated in the following forms :

ATTLEE DENOUNCES
CHURCHILL ATTACK

or

EXCISE TAX REPEAL
THIS YEAR OPPOSED
BY ADMINISTRATION

or

GENERAL MACARTHUR
VIRTUALLY ENDS ALL
CIVIL AFFAIRS ROLE
THROUGHOUT JAPAN

Cross-line Head : The cross-line head consists of only one line which may or may not cover the entire width of a column. In the following examples, the first head fills the space between the column rules, and the second only part of the space. The first is said to be " flush ", and the second is " centred ".

MILITARY IS NOT AFFECTED
UNCIP SUBMITS REPORT

Pyramid Head : The pyramid head, comprising two, three or four parts, is so graduated in length that it produces the effect of an inverted pyramid. The following examples are offered :

Bishops' Letter Says People
Must Answer to God

Republicans and Domocrats
Taking Stand as Condition
of Even Limited Help

Movement Grows in Congress
for Flat Pledges by Pact
Partners to Join Forces
for Unified Action

Hanging Indentation Head : The hanging indentation head may be of two or of several parts, the first of which begins at the column rule on the left, while all subsequent parts are indented. Here are two examples :

King Abdullah Gets Royal
Reception in Madrid.

Snyder Appeals to Foreign
Governments to Clear All
Obstacles to American Investments in Under-developed
Areas.

Flush-left Head : The most recent and, as yet, least frequently used headline is the flush-left which has no exact count for the units of each line, except a maximum count. In other words, the sub does not have to worry about getting an exact count in the lines of a deck, but can concentrate on telling the story. Headline language thus becomes more natural. The flush-left head may consist of any number of parts written without any consideration of length. Newspapers using flush-left heads have generally dropped second decks except of the largest stories, so that the reader gets to the story straightaway after reading the headline. Here are a few specimens of flush-left heads :

UNCIP to publish
documents relating
to abandoned talks

Reuters hand over
control to News Trust
of Pakistan.

EAST PAKISTAN LIFTS
CONTROL ORDER
ON FOOD GRAINS

The flush-left headline has much to recommend it.

The Writing of Headlines

The sub, however experienced he may be, realizes fully that the art of writing headlines is a difficult and serious business, requiring precise, clear and careful thinking reinforced by technical knowledge of the resources both of language and type. In his " Making a Newspaper ", John L. Given writes : " The editors hold that anyone who has had a fair education can learn how to cut out errors and embellish with a little practice, and that were it not for the headings, they could employ school-teachers to perform a large part of the work inside the office. In all the large cities the demand for first-class heading writers keeps constantly a little ahead of the supply."

Type : To begin with, typographical limitations are among the vital considerations governing the writing of headlines. There is so little scope for variation within the column width that the type-size of the letters used in headlines is to be determined with fair accuracy. In selecting his words the sub must count the number of units in each line, fitting into the requirements of the form of headline used. Letters " M " and " W " are counted as one and one-half times the size of all the other letters except " I " or the figure " 1 " which is only one-half as large as the others. Punctuation marks, with the exception of the question mark, are counted as half units. Each space between the words is usually counted as one unit.

When a head is crammed with a large number of units the effect is one of illegibility. The reader has to strain his eyes to be able to get the printed words. In the following example there are far too many units to ensure legibility :

BRITISH TROOPS REOCCUPY RUHR
CHEMICAL WORKS : DISMANTLING ALL

A headline is equally defective in appearance and symmetry when the number of units in each line are too few. Here is a specimen of an unsatisfactory headline based on less number of units than are required for producing the desired effect :

GREEK GUERILLAS
CROSS BORDER

Newspapers that use upper and lower case letters in the first deck often count every letter as a unit. Generally the single quotation (' ') mark is preferred in headlines, as each double quotation mark (" ") occupies a full unit of space, and if it falls at the beginning of the first line, causes an awkward, unbalanced appearance.

Tone : Words chosen for a headline should be in keeping with the tone of the story. It would, for instance, be outrageous to use humorous words in a headline placed on a story dealing with some great national calamity. From the tone of the headline the reader should be able to judge the gravity, or otherwise, of the news that follows. Pathos in headlines is not welcomed by standard newspapers. A witty headline on a story written in a light vein about an inconsequential incident is generally desirable.

Repetition : Unless it is absolutely impossible to avoid, the same word should not be used more than once either in the same deck or in different decks. Of course, this rule does not apply to the use of prepositions and conjunctions. The sub should have at his command a number of synonymous words and expressions, so that when he refers to the same subject a second or third time he is able to vary the expression. Roget's " Thesaurus of English Words and Phrases " should be the sub's constant companion.

If the grammatical subject is the same in statements made in two or more decks, it need not be repeated. The verbs used in the following deck or decks would indicate that the subject of the first deck continues to govern the rest of the statements.

ATTLEE FOLLOWS TRUMAN

Cables India and Pakistan
To Accept UNCIP Plan

DESIRES PEACEFUL SOLUTION

Denies Anything More Than
' Friendly Gesture '

In the head given above, " Attlee ", the subject of the verb " follows " in the first deck, continues to be the subject of the verbs " cables " in the second deck, " desires " in the third, and " denies " in the fourth. Some newspapers prefer to have the statement in each deck grammatically independent of that in the preceding deck.

Articles : Economy in words and conciseness in expression are effected by omitting the use of articles. The articles " a ", " an " and " the " should, therefore, be sparingly used.

Divided Terms : It is better to avoid the division of words in headlines. An awkward construction results from having one part of a word in one line of a deck and another in the next. Similarly hyphenated words or two words constituting a name or term should not be divided between parts of the top deck. The following heads show the undesirability of divided terms :

DEVALUATION DECISION EN-
SURES TRADE PROSPECTS

HEALTH MINISTER OPENS ALL-
PAKISTAN MEDICAL CONFERENCE

IMF AND WORLD BANK INVITE GHULAM
MOHAMMAD TO ANNUAL MEETINGS

Punctuation: Punctuation in headlines follows the generally accepted rules. As far as possible, punctuation marks should be used only when absolutely necessary. They are used for clearness and for correlating unconnected statements or sentences. In the following flush-left head a semicolon has been appropriately used :

Greek Rebels Derail
Turkish Passenger
Train ; 20 injured

Dash is also frequently used to separate independent statements or to indicate the authorship of a given statement. Here are two examples :

Assembly's Resolution Is Final
Under Big-Four Decision—
Ethiopia Casts Lone Dissent

Marshal Tito
Foresees No
Danger of War

—SAYS BRITISH MP

Names: The principle of news-values applicable to news stories holds good also for headlines. Names of persons, places and objects, when they are important, are given prominence in heads. The sub should, however, be careful in the use of such names as are likely to be confused with common nouns or adjectives. When used in heads these names tend to occasion ambiguity or obscurity. " Snow in Karachi "—if used in the first deck—may cause confusion in the reader's mind. The sub, of course, may be referring to, say, Edgar Snow, the author of " The Red Star Over China ".

Figures: Figures should be used in headlines only when they are the most effective means of conveying the importance of a news story. An earthquake, causing hundreds of casualties, cannot only be the basis of an important news story, but can provide an impressive array of figures for the headline. Ordinarily, figures below ten are less frequently used in headlines. In the following examples, figures have been used to great advantage :

PRESIDENT ORDERS
$20,375,400 IN LOANS
TO START HOUSING

Grants for Planning 134,500
Low-rent Dwellings Go
to 108 Communities

NEW YORK'S SUM HIGHEST

City Will Receive $2,180,000
to Get Projects Containing
20,300 Units Under Way

Wife of 75
Asks Divorce From
Husband of 83

Abbreviations, like figures, should be used only when they are highly essential. Uncommon abbreviations should not be used at all. Only such abbreviations are permitted as are universally understood—abbreviations, such as " UNO ", " USSR ", " ILO ".

Incoherency: In an endeavour to economize words or to appear to be original, some subs get so badly involved that they lose all coherency in headlines. Headlines, it must be remembered, should be clear, precise and apposite. New experiments in the writing of headlines could be appreciated only if they did not lend themselves to ambiguity and confusion. The following examples quoted from recent American newspapers by

the weekly newsmagazine TIME illustrate how the subs have sacrificed clarity for novelty :

In the New York *Daily News*, reporting a debate on artificial insemination :

BRITISH LORDS LASH LAB LOVE

In the San Francisco *Call-Bulletin*, referring to the search conducted by the police for a man who was missing after telling his wife that he was going to jump off the Golden Gate Bridge :

GATE SPAN LEAP THREAT HUNT

Verbs: In headlines, verbs play a vital role. Action, freshness and vividness in the head can be created through a careful selection of verbs. Active voice is preferred to the passive because the active is more vivid. " Lie Awaits Replies From India and Pakistan " is better than " Replies From India and Pakistan Awaited by Lie ". Sometimes, however, passive voice can be used when the passive alone helps in bringing the more significant part of a statement in the first line of a deck. " Shan State Ruler Shot Dead by Karens" is to be preferred to " Karens Shoot Shan State Ruler Dead ". In the preceding head the important point is that the Shan State ruler has been shot, rather than that the Karens shoot the Shan State ruler.

Freshness in headlines is achieved by using the present tense even though the action is in the past. " Leader of Bolivian Revolt Commits Suicide " is better than " Leader of Bolivian Revolt Has Committed Suicide ", or " Leader of Bolivian Revolt Committed Suicide ". Future action is expressed by the infinitive or by the future form " will " ; for example, " BBC to Relay Broadcasts From Pakistan Soon ", or " BBC Will Relay Broadcasts From Pakistan Soon ".

Multi-Column Head: Headlines extending over several columns are usually set in type of a correspondingly large size. Generally speaking, the wider a headline,

the easier it is to write. The principles governing one-column heads apply equally to multi-column heads. The latter form of heads are used for stories of unusual significance. Some newspapers display the principal news of the day in multi-column heads. Excessive use of such heads, however, defeats the purpose of headlines, for then the reader finds it difficult to discriminate between one piece of news and the other of less importance.

The headline that extends across the entire width of the newspaper—usually seven or eight columns—is called a " streamer ", " banner ", " ribbon ", or simply " the line ". Some newspapers use a streamer every day whether or not the news justifies its use. Others use it only in cases of extremely important news.

Freak Heads: Headlines that lay stress on some sensational or spicy point, which may have nothing whatever to do with the real theme or feature of a news story, are called " freak headlines ".

Label Heads: In contrast to freak headlines are the so-called " label " heads, which assign news stories to certain categories. Label heads are generally used for permanent news fixtures such as Broadcasting, Finance, Weather Chart, Courts and Parliament.

Composite Heads: Some newspapers have what is called " composite " head. The banner has one subject and the line immediately beneath it has another. The upper line refers to the most significant news of the day, and the lower line deals with the next best. The danger in composite heads is that sometimes the text of the upper line becomes involved with that of the lower suggesting a link between the two. Here is a possible composite head :

GREAT NATIONAL DISASTER
Prime Minister in Peshawar

The upper line in the composite heads above refers to the loss of 26 lives, including those of two leading

Army Generals of Pakistan, in an air crash near Karachi. The lower line deals with the visit, on the same day that the air disaster occurred, of Pakistan's Prime Minister to Peshawar. The contact between the two is almost inescapable. One would imagine that the Prime Minister's visit to Peshawar was a national disaster !

Mansfield in his " The Complete Journalist " and " Sub-Editing " gives some interesting examples of perilous composite heads. Two of these are cited below :

DINNER TIME AT THE ZOO
THE POPE BROADCASTS

BALDWIN HITS OUT
Three Belfast Men Injured

Jump-heads: When a news story does not complete on one page, and is continued to another, a jump-head or "jump " is placed on the continued part of the story. The jump has a word or two in common with that contained in the main head, so that the reader is easily able to find his way to the second part of the story. " Fall of Canton Imminent ", for instance, is the main head of the story, while the jump is " Canton ". At the point where the story breaks off a dash is inserted followed by the statement showing the page and column where the story is continued. The statement generally appears thus : " Continued on Page 8, Column 5." It is set in Italics or in bold face type, sometimes with a parenthesis.

Subheads: When a news story is too long, the sub must break it up by sprinkling throughout single or double subheads or crossheads. The subhead facilitates rapid reading, relieves the reader from wading through the solid masses of type and makes for symmetry of effect. The subhead, which is usually set in bold face capitals or in bold face upper and lower case, is like a cross-line head that does not fill the column width. Each subhead should bring out a new fact, and there should be no duplication of words and phrases in all subheads. Signifi-

cant matter in a news story or an important change of topic requires a subhead. In a long news story, subheads are normally placed at intervals of 150 to 200 words. There are, however, no hard and fast rules about the number of words warranting a subhead.

The Last Act: The writing of headlines is the last act in the fascinating drama of sub-editing. When the sub has knocked the copy into shape, reducing the whole mass to " orderly proportions ", bringing into the lead or intro the salient points, he settles down to writing the head. He packs a world of meaning into a few lines of type.

CHAPTER VIII

Those who make their dress a principal part of themselves, will, in general, become of no more value than their dress.

—William Hazlitt

MAKE-UP

Newspapers have personalities no less than human beings. As " the apparel oft proclaims the man ", the dress of a newspaper—its physical appearance—determines the class to which it belongs. The arrangement of news stories, headlines, features, pictures, size and family of type contributes to the paper's " personality ". Of course, editorial content and policy play a large part in creating a newspaper's reputation, but its typographical appearance is equally important.

In a letter to a newspaper friend, William R. Nelson, founder and first editor of the *Kansas City Star*, wrote : " In my judgment, good taste and good form speak as well for a newspaper as for a man. Nothing pays a man better than fine character and an outward appearance that befits that character. Nothing pays better in the newspaper business than worth and character. Make your appeal to the best people and deserve their confidence and support and you will be a sure winner. Be a gentleman among newspapers. But to be recognized as a gentleman, one must really be a gentleman and dress like a gentleman."

The arrangement of a newspaper's pages and display of their contents is known, in the journalistic language, as " make-up ". It is a term borrowed from the stage. An actor uses grease paint and costumes to " take a character " : a newspaper employs type, illustrations and other devices to reveal its " character ". In the last analysis, the make-up of a newspaper is determined by the way it displays news and the standards it sets for news values. If a newspaper displays prominently news of accidents, vice, crime, social scandal and unethical

values, it becomes a veritable " chamber of horrors ". Such a paper misleads its readers, giving them a distorted, if not a perverted, view of life and the world they live in. On the other hand, a newspaper that plays up news containing significant national, international or individual values, and subordinates " sensationalism " to the general interest of the community furnishes a sound basis of public opinion.

Make-up Methods

The work of making-up the pages of a newspaper is done by different persons in different newspaper offices. On comparatively small newspapers, it is done by the sub-editor in close collaboration with the compositor. The sub goes into the printers' room with the galley proofs of all available copy and, with the help of the compositor, arranges the disposition of news stories into the various gaping columns of the pages before him. In certain newspaper offices, make-up is entrusted to the night editor or news editor. In others, the chief sub-editor plans the pages and orders the arrangement of news stories. On standard newspapers, one man devotes all his time to make-up, and is called the " make-up man " or " make-up editor ". Whoever is responsible for this particular part of the production of the paper, the methods of make-up are generally the same all over.

Starting with the editorial conference—referred to in Chapter II—at which all the news and features of the day are surveyed, the make-up editor gets a firm grip of his supplies and then proceeds to plan the pages on the basis of all available material. The first issue to be decided is the number of pages for a given edition. This is determined largely by the position of advertising on each page. Advertisement space is usually fixed by the advertising section, which usually sends to the make-up editor a chart showing the position and size of each display advertisement and the amount of classified advertisement.

Knowing what space is available for news or " reading matter ", the make-up editor, next, starts planning his pages. He has before him galley proofs of the various news stories and features and illustrations, enabling him to determine the space each requires. Instead of galley proofs, he may have an inventory of news stories, features and illustrations with an indication of the space to be occupied by them. The make-up editor now has a clear idea of the space required for news stories and advertising matter, and therefore is in a position to begin making a detailed lay-out of each page. He designates the position for each important story and illustration on a " dummy ", which is a minature set of blank sheets corresponding to the number of pages the paper is to be composed of. These sheets are blank except for the printed rules to indicate the columns, and are fastened together like a booklet.

With the dummy of each page and the galley proofs of the available matter, the make-up editor goes to the composing room and directs the composing room staff in their work of putting the type into the places allotted. The staff lift the type of each news story with its headline from the galleys into the column assigned to it in the page dummy. On small papers with smaller pages the dummy is not used. The editor simply keeps a rough list of what is available and, with galley proofs as a basis, directs the make-up himself.

Some of the pages of the paper are largely sectional, and cause little trouble. Such pages as those devoted to sports, finance, elassified advertisements and standardized features are planned by the make-up editor early in the afternoon. It does not, however, mean that these " away" or inside pages are neglected. Every care is taken to make them as perfect and attractive as possible.

Themake-up of the main news page, which is the front page in most newspapers, is left to be done towards the end. So that if before the paper is " put to bed "—ready for printing—some great event occurs and must

be accommodated, the make-up editor will be able to make last-minute changes in the main page, with repercussions in other pages. The original " lead ", that is a news story occupying the premier place in the main page, may be overshadowed by news of the great event which now has the place of honour.

" It is in the handling of the unexpected," says Mansfield, " that a night-editor's (that is, the make-up editor's) reputation is made or marred. If a strong story suddenly ' breaks ', as we term it, his lay-out, perhaps pretty well advanced, is completely upset and with an anxious eye on the clock he has to plan anew, dove-tailing the fresh story into his scheme with due regard to its news value, and, should the story be of a political nature, its relation to the policy of the paper."

The story is told of Andrew Caird, night-editor of the *Daily Mail*, whose foresight and skill earned him a great reputation among his contemporaries. It is said that on Friday morning, May 6, 1910, the Press carried the official announcement of the illness of King Edward VI. The same evening Andrew Caird planned the pages of the *Daily Mail* on the assumption that the King would not survive that evening. Of course, side by side with this, he had proceeded with the routine make-up on the basis that the King was still gravely ill. At about midnight the news was flashed through that King Edward had passed away. The *Daily Mail* appeared a few hours later with a paper " completely modelled in the sense of that momentous news." It was a journalistic triumph.

Elements of Display

The make-up editor should be familiar with the various special devices employed to make the pages of a paper look attractive. Typography, of course, plays the most important part in display. When headlines are composed in carefully selected type they provide a distinctive tone to the entire lay-out. Because there are so many kinds of type faces and so many sizes as well as shades,

such as light or dark, the possible arrangements of type are practically unlimited. The make-up editor must make it a point to familiarize himself thoroughly with type display. The most essential element in type display is balance, that is, proportion and harmony.

Page Sizes : An important element in make-up is the size of a newspaper page, for a good deal of display depends on the amount of space and the column widths in the page. Each newspaper has its own reasons for selecting particular page sizes and column widths, such reasons as the availability of press and newsprint, shortage of staff and lack of technical facilities or financial resources. It would therefore be absurd to suggest that one particular size seems more desirable than the other. Nevertheless, from the technical point of view it might be suggested that a page should, roughly, be about one-third longer than it is wide, as such proportions make for an attractive oblong. A page as wide as it is long would look squatty and unattractive, and would be awkward to handle.

Among the standard sizes, with ready-prints, or patent-insides, the following are generally available :

For columns 13 picas wide, its page sizes are :

	5 columns—	13 x 20 inches
	6 columns—	15 x 22 inches
Short	7 columns—	17½ x 22 inches
	7 columns—	17½ x 24 inches
Short	8 columns—	20 x 24 inches
	8 columns—	20 x 26 inches

For columns 12 picas wide, its page sizes are :

	5 columns—	11¾ x 16½ inches
	6 columns—	14 x 22 inches
Short	7 columns—	16 x 22 inches
	7 columns—	16 x 24 inches
Short	8 columns—	18 x 24 inches.

Appropriate margins on a newspaper page add considerably to the distinctive appearance of the page. Elaborate or large margins are not only uneconomical, but unattractive. Ordinarily side margins should not be more than 4 picas wide, top margins should not be be more than 4 picas deep, nor should the bottom margins exceed 5 picas deep.

Nameplates and Ears : Nameplates or title lines can help a great deal in revealing the personality of a newspaper. Fanciful designs in nameplates tend to suggest ostentation and pretentiousness. Nameplates should be simple, restrained, dignified and in harmony with the other typographical units used in a newspaper. Conservative newspapers continue to use old-English for their nameplates. In recent years there has been an increasing tendency to use Roman capitals or capitals and lower case.

Like the nameplate, the ear—that is the composition to the right or left or on each side of a nameplate—should be in harmony with the rest of the typographical units in the paper. Circular or cone-shaped ears are not desirable. Rectangular ears look sober and dignified. Ears may be used for calling attention to important features in the paper, for identifying particular editions, for promoting community affairs, or for advertising.

Leading : The drab and heavy appearance of a newspaper page is sought to be remedied by a process called "leading". Lead is a srip of metal less than type high used to separate-type lines or other units of composition. It is generally 1 or 2 points in thickness, but can be up to 4 points ; strips 6 points or more in thickness are called "slugs".

Set solid lines, that is lines without leading, appear crammed and are difficult to read. Similarly lines widely separated are not easy to read since the eye of the reader wanders from one line to the other sometimes losing the sequence. Type lines should therefore be leaded 1 or 2 points. As the following examples would

show, set solid lines look dark and are difficult to read, whereas the leaded ones relieve the crowded feeling and appear attractive and easily readable.

In lines set solid, the word forms in one line often overlap with word forms in the following line, as the descending letters in one and the ascending letters in the other often touch each other.

Leading can change the colour of a paragraph, a head or an entire page. Leading is used to great advantage if properly manipulated.

While making use of leading, the make-up editor has to keep in mind the overriding consideration of cost of production. The greater the leading the fewer the lines to the column, page and edition, which necessarily increases the cost of production, as more pages are required to cover the available news material.

Spacing : While leading is the amount of space between lines, spacing is the amount of space between character groups or single characters within lines. Again, while closely set lines are difficult to read, closely spaced body matter is easier to read than widely spaced. Wide spacing makes it necessary for the gaze to "jump" from word form to word form, instead of enabling it to glide along smoothly from one group of characters to another. The reader realizes the difference when after running over closely spaced word form he suddenly encounters character groups or single characters set at some distance from each other.

Apart from making it an awkward reading, widely spaced words mar the appearance of a column or page by showing irregular streaks of white—"rivers of white flowing down through the lines." These streaks of white sometimes form patterns of their own often resembling birds or animals. John E. Allen, author of "Newspaper Makeup", mentions how quite a large number of operators follow the erroneous practice of

placing more space between sentences than between the word or figure groups within sentences. "Type lines," says Allen, "should be composed with no more space between sentences than between the character groups within sentences."

Boxes : A device known as "box" is frequently used by the make-up editor to add to the beauty of a page and to break the monotony of masses of type. News enclosed in rules or borders forming a square or an oblong is called a "box story". It is generally said that a story appearing in a box has ten times as much chance of being read by the average reader as does the leading news story in a newspaper. There are several reasons why a box attracts the reader's attention. Chief among these reasons are, first, the mere brevity of the news story, secondly, its "exclusiveness" suggested by the fact that it is set apart from other stories, and, thirdly, years of newspaper scanning has convinced the average reader that box stories always have something important to convey, something unusual and full of "human interest".

The shape of a box is highly important from the point of view of attractive make-up. Square boxes look unsightly. Rectangular or oblong boxes look better. Unattractive boxes also result from the use of inappropriate border units enclosing the matter. The enclosing rules should harmonize in weight with the head and body matter they enclose. Sometimes the effect of an otherwise-attractive box is ruined by the use of headlines set wider than the body matter on which they are placed.

When too many stories appear on a page, each set off with extra shoulders of white space or enclosing rules, the effect is disastrous. It defeats the purpose of boxed features, which is to emphasize the story contained in a box and to introduce variation in make-up. If the page is littered with boxes, it becomes as wearisome as the page without any box or the page that offers no relief in heavy masses of type. There is an old but true, saying that "all display is no display."

Illustrations : Maps, diagrams, pictures and other illustrations are used by the make-up editor as graphic elements to lend attractiveness to the pages. They serve to brighten up the pages and help in maintaining balance and harmony in make-up. It is generally the practice in standard newspaper offices to keep all illustrations, called " cuts " in the journalistic language, above the fold, that is, in the upper half of the page, particularly the front page. On inside pages, cuts are favoured on the right or odd-numbered pages, as the eye travels naturally towards the right-hand side as the pages are turned.

There is practically no limit to the size of cuts. The use of 1/2-, 1/3-, and 2/3-column cuts is increasing. One-column cuts are most useful in dressing up tops of columns. Make-up editors have been known to enhance the appearance of the pages by a judicious display of illustrations when news contents have been comparatively poor. It must, however, be remembered that cuts in a daily are primarily intended to illustrate the day's news. Pictorial journalism is reserved largely for the magazines or the Sunday editions.

Bold Face : To obtain a sense of contrast and offer relief, quotations or specially important portions of the text are set in bold face type often indented one em on either side. Leads to important news stories or features are also set in bold face or a point or two larger than the type size of the text. Boxed stories are generally set in bold face type. Subheads are similarly treated. The main idea behind setting the type in bold face is to give the pages a bright appearance. Sometimes instead of bold face, light face is used, thus providing contrast with the rest of the text. Some newspapers make frequent use of Italics to achieve the same end. The make-up editor often employs the three variations—bold face, light face and italics—to create attractiveness and legibility.

Functions of Make-up

No make-up editor can do his job well until he is clear in his own mind as to the main objectives of make-up. As Northcliffe once remarked, right page-making corresponds exactly to clear and forceful speaking. " Does anybody prefer a monotonous, indistinct voice to a musical and distinct voice ?" Print is just print to an untrained mind, but to a trained mind print is a " medium almost as sensitive as are the pigments to an artist."

A newspaper page is made up of areas or masses of varied shades known as " weights ". Broadly speaking, the page is composed of three weights—the white or the unfilled space of the newsprint itself, the grey of the light faced type and the black of the heavy faced type or illustrations. These three weights are so combined that the page takes on a well-balanced, harmonious, distinctive and attractive appearance. A picture or a painting is made possible because of the effect produced by light and shade. Without light or shade a picture will appear blurred, hazy and indistinct. If light and shade are balanced nicely in a picture it is a good picture ; if not, it is a bad picture. Similarly in a newspaper page, the quality of make-up is determined by the effect of light and shade in that page.

The chief functions of make-up may be enumerated as follows :

(*i*) To convey the contents of the paper effectively, swiftly and easily to the reader's mind. In other words, to make the different parts of the contents easy to find and easy to read.

(*ii*) To grade the day's news, that is, to give prominence to news in proportion to its importance. Readers have a right to be shown at a glance what stories in the paper are of special significance and what are relatively unimportant. Important stories are, therefore, played up both by position and by typographical emphasis.

(*iii*) To give the paper an attractive appearance. Newspapers are as much of an artistic creation as anything else. There is every reason why human ingenuity and typographical resources should be used to best advantage. Nothing contributes so much to the prestige of a newspaper as a distinctive appearance.

(*iv*) To create a desire to purchase the paper. Newspapers play a dual role. They are both a commercial and a social institution. To the make-up editor is entrusted the task of creating favourable sales value of the paper, so that the reader is able to exclaim : "Ah ! There's my favourite paper. I can tell it from any other."

At the risk of repetition it must be emphasized that the character of a newspaper, as of a man, should be deeper than surface appearance. The make-up editor is responsible not only for the face and dress of the newspaper but its heart and soul wherewith to present to the public a living body whose readers will recognize its identity at a glance and welcome it as a friend. The sounder policy pursued by the more responsible newspapers is to display the contents of the pages for what they are worth. No attempt should be made to create news where it does not exist. Sensationalism in make-up is apt to defeat its own purpose in the long run. Newspaper readers, sooner or later, come to respect a paper that shows restraint and dignity in appearance. " Honesty and sobriety of news display," says Mansfield, " would appeal to sensible and discerning readers."

An interesting example of restraint has been provided by *The Times* of London, which has classified advertisements on its front page. On September 4, 1939, when Great Britain went to war against Germany, *The Times* carried the momentous news in an ear next to the nameplate, that read : " Britain At War : Latest News ". On the inside main news page the story was heralded by only a double-column headline. The leading editorial carried the simple title, " Hitler's War ".

In his " The Principles of Journalism ", Casper S. Yost says : " One likes to read a newspaper whose face looks intelligent, firendly, and clean, and one is likely to stand by such a newspaper when it is found that its looks are not deceiving."

Main News Page

The main news page—increasingly the front page—of a paper may be termed its show window. Here it exposes to view the day's most attractive goods, the most interesting and the most significant news stories. In making up the front page, there are no hard and fast rules. Each newspaper has its own standard and form. Broadly speaking two principles govern the front page make-up. They are the principles of contrast and symmetry. A headline, for example, should be in contrast with other heads in the adjacent columns so that it stands out. Again, a two-column Italic head between two one-column Roman heads stands out by contrast. Cuts also provide elements of contrast. In brief, any two contrasting forms are generally more effective in make-up than two similar ones. Contrasts are effected by a proper readjustment of weights.

Symmetry or balance results from the distribution of different forms and elements in measured proportions. A two-column headline on the left of the page, for instance, is balanced by a two-column head on the right. A cut on top of the page is balanced by a boxed feature or a paragraph set in bold face type. Symmetry is not so pronounced in the front page make-up today as some years back. Regularity of form tends to convey the impression of over-doing it. Nevertheless, a partially balanced page with contrasting elements is more pleasing to the eye than one without any regularity of form.

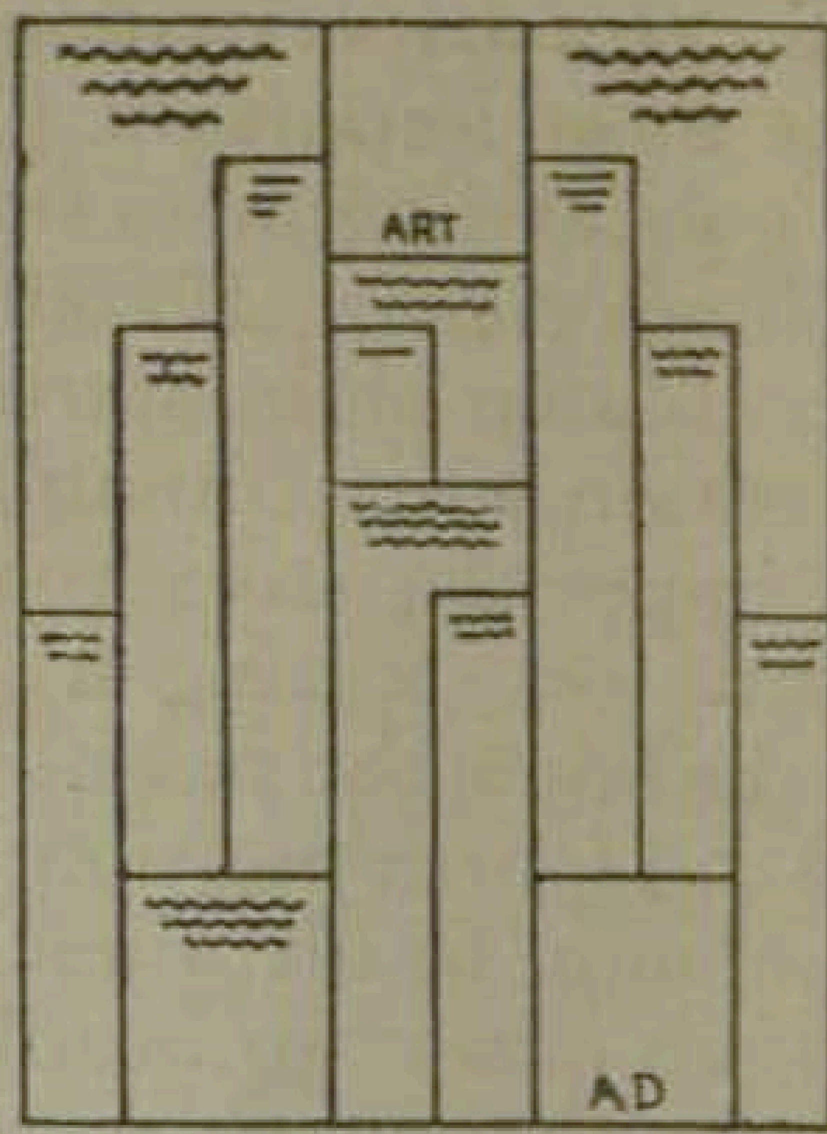
Custom or reading habit has set values on the different columns of a newspaper page. In an eight-column front page, the relative value of the columns may be indicated with some certainty. Column one, and in

certain newspapers column eight, is generally regarded as the most important place on the page. The day's most outstanding news story usually starts in column one or column eight. If column one contains the best news story, column eight starts the next best, and *vice versa*. The reason why column one or eight is selected for the most important story is that the reader's glance turns instantly on spotting a newspaper either to the right or to the left of the page. Columns six and three occupy third and fourth positions since in a paper made up with one-column heads these columns—besides eight and one—can carry top headlines without clashing with the heads in the extreme columns. The middle column, three and four, rank fifth and sixth in importance, and are used for features or pictures. Columns two and seven rank much lower because they are either taken up by headlines extending from column one or eight, or they are eclipsed by the tops of the extreme columns in whose neighbourhood they are awkwardly situated. Normally columns two and seven have their tops filled with a cut, a box or a short feature of comparatively little significance.

Types of Front Pages

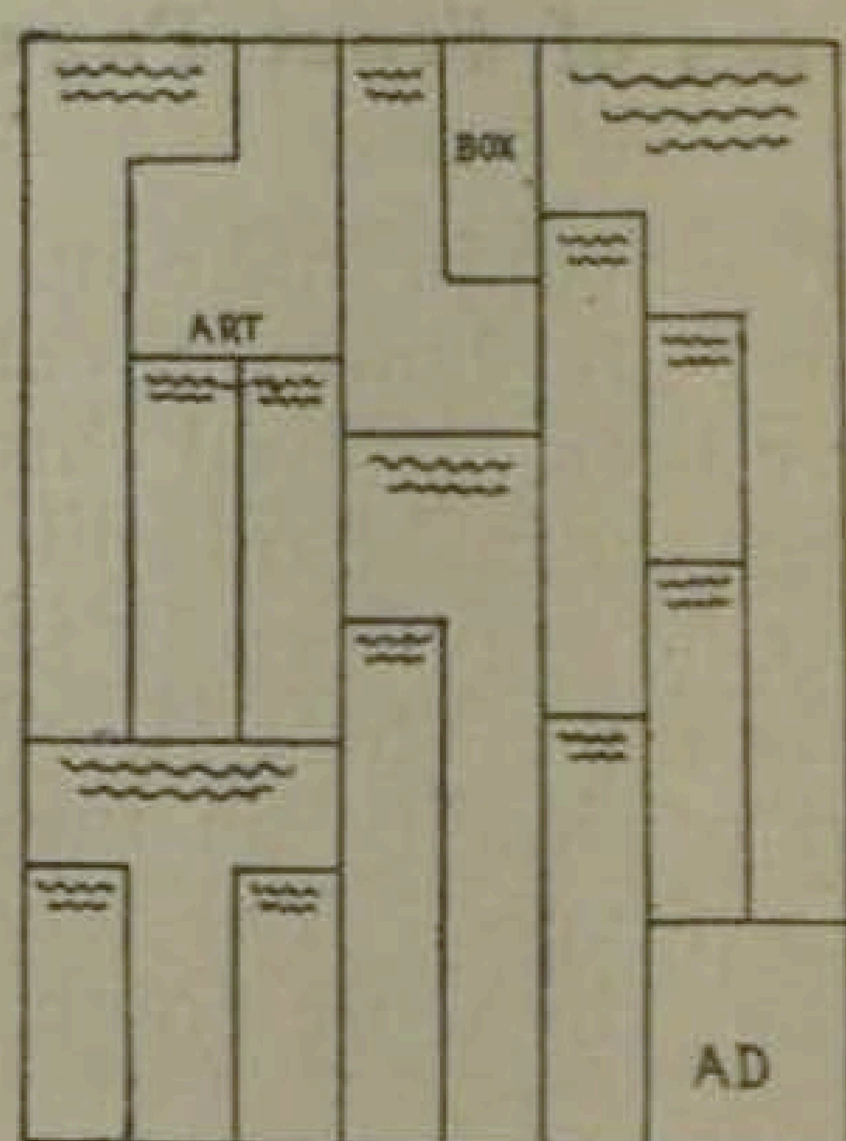
Practices in make-up vary with different newspapers. There are, however, certain types of front pages which have been evolved through years of experimentation. When the make-up editor works on a dummy of the front page he may keep in view any or all of these types of make-up. There is, of course, no limit to the novelty and originality he may choose to introduce in these known types. The following types, with diagrams, are among the more commonly used :

(*i*) *Balanced Make-up* : In this type of make-up symmetry is sought to be achieved by balancing one side of the page with the other. Sometimes the same size and type of headlines are used above stories on corresponding

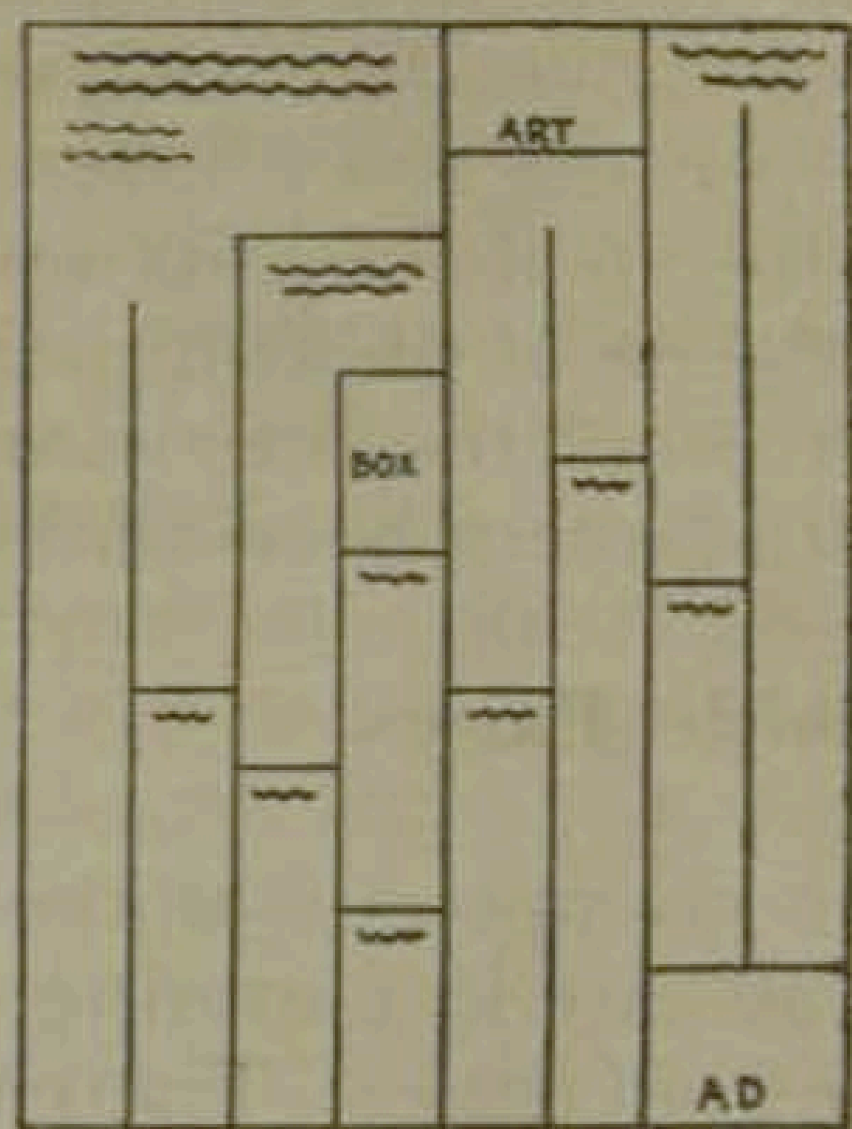


sides of the page. The general effect created is one of extreme uniformity and regularity in appearance. Not all balanced make-up front pages are, however, perfectly balanced. Most of the newspapers with balanced make-up use variations often enough to escape the deadening effect of sameness. The element of surprise, which is so important in news values, is also a significant factor in front page make-up. The reader should not be treated to a fixed pattern and design on the front page. An absolutely balanced make-up is thus not desirable.

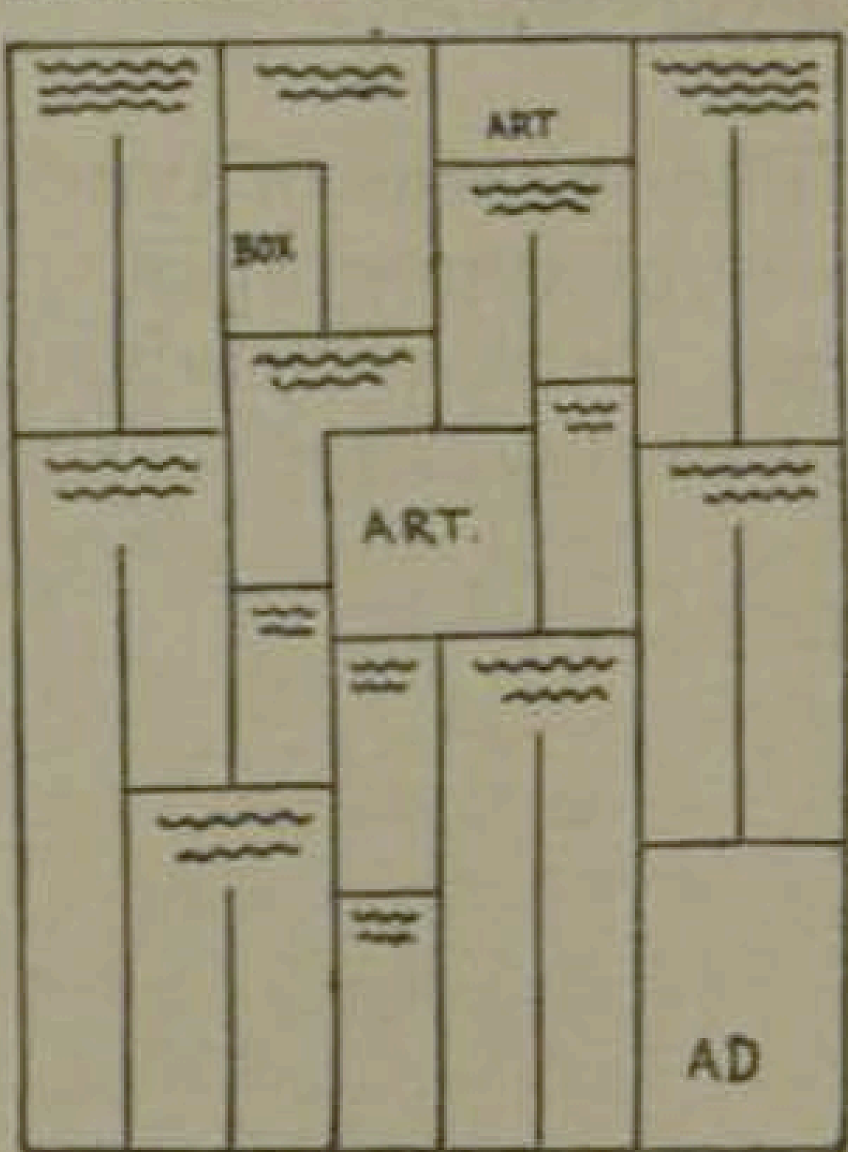
(*ii*) *Contrast and Balance* : In a contrast and balance make-up the monotony of balance is avoided though balance is preserved. Its object is introduce contrasting elements without upsetting the balance of the weights on the page. Balance is secured by placing dark shades or weights in corresponding columns. For instance, the weights resulting from a three column headline on the right side of the page can be balanced, and at the same time contrasted with a boxed feature set in bold face type or a two-column cut or illustration on the left side. The focal points or weights or " black spots ", as they are variously called, are usually placed first on the page and the rest of the news stories are distributed accordingly.



(*iii*) *Brace Make-up* : In a brace make-up, often referred to as the " focussed style ", the attention of the reader is sought to be directed mainly to the upper right or left-hand corner of the front page. The main object in it is to display the most outstanding news story and important features in a way that the reader is able to notice them as the paper, usually folded, is placed on the news stands or news stalls. While the principal story occupies the first three or the last three columns, the rest of the items of news are distributed over the remaining columns of the page. The lower half of the page or below the fold contains stories of lesser importance, all big stories having taken up their positions in the upper half of the page on the right or the left.



(*iv*) *Mixed Make-up* : Mixed or " broken" make-up is self-explanatory. No fixed pattern is followed in such a make-up. Attempt is made to avoid symmetry. The front page carries several news stories and offers variety in headline sizes and widths. The column rules are unbroken with, perhaps, the exception of those carrying the main story or the the lead. Mixed make-up presents an excellent opportunity of introducing interesting features. When mixed make-up is carried to the extreme with headlines, in glaring black type, screaming to be noticed and with the whole of the front page littered with boxed features, cuts and other devices for catching the reader's eye,



it is called " Circus " make-up. As in a circus the management seeks to keep the interest of the spectators sustained by providing them with an endless series of tricks and stunts, in a Circus make-up the make-up editor presents his readers with sensational headlines and features to prevent their interest from fagging. But a Circus make-up defeats its own purpose, for the reader loses his sense of discrimination in news values as he cannot make out the importance of one story from another—both having been played up in the same style.

Inside Pages

A competent make-up editor would exercise the same care in planning the inside pages as he would for the front page. There is infinite scope for variation even on such standardized pages as those devoted to classified advertisements, business and finance, law and society—news features that generally appear under label heads. Sports pages offer a wide scope for elaborate make-up. Many newspapers feature sports on their main news pages. The principles of contrast and balance governing the front page are equally applicable to the inside pages. The make-up editor must seek to create distinctiveness in the inside pages, giving them an attractive appearance.

The saharas of type in the inside pages must contain oases of typographic variants, cartoons, cuts, illustrations, display heads and features, News varies from day to day, and so should its presentation.

CHAPTER IX

The three chief qualifications of a party writer are to stick at nothing, to delight in flinging dirt, and to slander in the dark by guess.

—ALEXANDER POPE

THE EDITORIAL

The editorial is a vital part—in fact, the soul—of the newspaper. A newspaper without an editorial may be a good collector of news, and may be successful as a business venture, but it can leave no mark upon its time, and can have no history. The editorial columns afford the only legitimate means by which a newspaper may attempt to express its own opinion, to exercise leadership. The editorial is, therefore, often referred to as " the leader."

Yet, curiously enough, in recent years there has been an increasing tendency among newspaper readers to skip the editorial page. In "The Press and Its Story", J. D. Symon says : " I find now-a-days that those who read leading articles are either the very old or the very young."

There are several factors that have contributed to the "decline" of the editorial columns. Chief among these is the fact that editors no longer wield the influence they did in the past. Formerly they were the reigning monarchs of journalism. Newspapers were known for their editors rather than for the news they carried or the way they presented it. Editors, then, were the makers of their century. Writes the biographer of John Thadeus Delane, who became the editor of *The Times* when only 23 : "And when, after his thirty-five years of editorship, Delane retired from his post, the event was spoken of, among those behind the scenes, in the tone which we apply to the passing of the mighty ones of the earth or to the close of some memorable epoch." Those mighty " giants" of journalism are no more. Today, editorials

are written by a corps of specialists called " leader writers " who remain anonymous. News that was interpreted in the past exclusively in editorial columns is now also expounded by special writers, foreign correspondents, columnists and commentators. Consequently, an editor is no longer in a position to exert national influence as an individual.

Another reason for the waning prestige of editorial columns is the recent growth of newspaper syndicates, trusts or corporations. " Canned " features, as they are sometimes called, now appear in a large number in newspapers utilizing the services of the syndicates. The reader of one newspaper in Karachi is now able to read the same syndicated idea as the reader of another newspaper in New York. As the British Royal Commission on the Press mentions in its Report (1947-1949) : " During the nineteenth century newspapers were commonly family properties. While they could, and usually did, earn comfortable profits, they were valued for the prestige and the political and social influence their possession conferred rather than as a source of dividends....The appearance of a new type of newspaper at the end of the centruy led to developments which have transformed newspaper production into a major industry and largely replaced the family business by the great commercial corporation." Thus these factors have tended to weaken editorial initiative.

Contradictory though it may sound, the growing literacy and education among the public has affected the influence of the editorial. Formerly, newspaper readers readily accepted the views of editors, particularly of their favourites. The modern readers are more independent, they are more widely travelled and better informed. They look up the editorial columns—if they do at all—primarily to find out whether the opinions expressed there agree with their own. " Give us your news, not your opinions," sometimes assert the readers, " and we can form our opinions for ourselves. All we ask of you is to tell us accurately what is happening."

Then, there is the demon god, speed, that has cast its evil eye on the editorial columns as well. When the news "breaks", it is almost obligatory on the part of editorial writers to produce an editorial for the next edition, sometimes 30 minutes or less away. In an age of hectic competition, no newspaper can delay its editorial comments for want of adequate background material or detailed information. The editorial columns thus suffer in quality often showing lack of judgement and precision resulting from haste.

Importance of Editorials

Even though the editorial columns have suffered in prestige, they continue to occupy a place of supreme importance in the newspapers. They still hold a place of authority. They dignify journalism.

Editorials that are not used for personal ends, that are not mere mouthpieces for the pernicious few against the many, that are not slanderous, that do not delight in mud-slinging, have not lost their influence. Effective editorials are as much needed in newspapers today as ever.

Whether or not they are read as much as might be desired, editorials supply a thought element necessary to a newspaper's completeness. Only through the consciousness of its editorial powers does a newspaper get a lively realization of its responsiblity to the public. Of course, this sense of responsibility is not confined to the editorial columns : it governs the entire pages of a newspaper through news display and make-up. The editorial columns enable a newspaper to reflect current opinion on public issues—a process that even the most sceptical would admit assists democratic principles.

The significance of editorials is admirably summed by the *Detroit News*. It reads : " It is doubtless true that some editorial pages have ceased to be an influence, but that is because they ought so to cease. Influence is based on confidence, and confidence is built on a daily,

yearly loyalty to truth, a tested vision which foresees right directions, and an uncompromising devotion to the principles of righteousness and justice no matter how positively unpopular for the time being these may be.

" Wherever a man or staff of men speak out plainly for what they hold to be right for all, and speak from deep conviction, and speak rationally ; wherever there is willingness to give the deep reason for the faith that is expressed, there is no complaint of public indifference and disregard.

" It would be interesting to know the variety of reasons which guide so many people to the reading of editorials. One man goes to them for the summing up of matters, another for a knowledge of the arguments which may be made on either side of an issue, another for the controlling tendencies of communal thought, another for inspiration, another because the thoughtful side of newspaper work appeals to him as much as the reportorial side, another because in the maze of conflicting opinions he wants some clue by following which he may come to his own conclusions.

" For various reasons, then, men and women read the editorials, and the knowledge of their watchful eyes and alert minds is a constant inspiration to renewed care and labour. This body of readers, though doubtless much smaller than the total number of readers, is really the influential leaven in society. They belong to the race of thinkers, to those who go behind the story for its meanings, behind the event for its interpretation, behind the social symptom for the social cause, behind the medley of happenings for the pattern of significant tendencies and influences that is being woven."

Editorial Writing

It is, perhaps, foolish to assume that the art of writing editorials can be learned by a study of this section on editorial writing. The art is born largely with the individual. But editorial writing is not merely an art,

it is also a craft. As a craft, like printing or book-keeping, it can certainly be taught and learned. As an art, its rudimentary principles can be acquired, as in painting or designing. Finally, of course, it is the genius of the editorial writer that must play a leading part in raising the standard of his editorials.

Sources : There would seem to be no limit to the subjects for editorial comments. The range of subjects may be as wide as human knowledge and experience. But those in the thick of it realize how easily an editorial writer's fountain of ideas runs dry. There is, after all, a limit to human ingenuity. As Leon N. Flint says in his book, "The Editorial" : "There are editors to whom the thought of the gaping columns to be filled day after day becomes a nightmare." If an editorial writer is familiar with the usual sources of editorials his task becomes comparatively easy.

Reading is his primary source. He must make it a point to read as much literature as he can lay his hand on —books, magazines, periodicals : and of all reading, the most obvious is newspaper reading. Most editorials are suggested by the news of the day. Even when editorials do not deal with current affairs, they must have timeliness. Not only should the editorial writer read, but he should clip or mark the newspapers for clipping later. No editorial writer can afford to negelect his personal file of news, information, statistics and views on related subjects.

Personal observation is his second source. Subjects for editorials can be seen on every hand by the eye of an editorial writer. A walk through the street can provide a multitude of ideas for editorials if the writer keeps his eyes open. M. Lyle Spencer says in his "Editorial Writing" : "There is no incident, no matter how trivial, that may not prove to be current coin in the editorial writer's mental market." No amount of knowledge is comparable to the personal experience of a writer that lends authenticity and conviction to his editorials. Many an editorial writer has come a cropper because

of his ignorance of what the people he is writing for are saying and thinking. "He must get into the human world," says Spencer, "mix with men and affairs, and keep on mixing until he understands the work-a-day lives of the men and women of his community. Practical contact with men is as necessary as statistical information from books and scientific reports."

Letters to the editor constitute a valuable source for editorial comments. In these appear the views of readers on subjects that affect them directly, that are agitating their minds and for which they solicit editorial opinion. The underlying motive that prompts everybody to read is self-interest. Letters from readers provide an insight into their interests, their desires, their likes and dislikes. Out of these come human problems, providing enough variety of editorial ideas to satisfy a wide diversity of tastes. An editorial writer who has not discovered his reader is no better than a speaker ignorant or oblivious of his audience, or a statesman indifferent to his constituents.

Planning : After an editorial writer has tapped his sources and selected his subject, his next step should be to formulate a definite plan of editorial action. It is all very well to say that most editorial writers proceed straight off to the subject without a specific plan : but, that is precisely why most editorials are slipshod and ineffective. It is not necessary to jot down the outline on a piece of paper, but the editorial writer should have a clear mental picture of the editorial plan.

Two principal factors are kept in view when planning an editorial : the reader and the policy of the paper. The editorial writer should analyze the relationship between the reader, that is the reading public, and the intended subject for the editorial. He should know how well or how poorly the public is already informed on the subject, whether awakened interest already exists in it or it will be necessary to rouse latent interest. He must be sure as to the class of people for whom he is writing. An editorial meant for the perusal of politicians or busi-

nessmen will require a different treatment from an editorial primarily intended for, say, workers and labourers. Some editorials are chiefly for the "thinking few" and some for the "unthinking many". The editorial writer must also be sure whether the proposed subject is something that the public wants to know, or something that it ought to know.

The relationship between the subject of an editorial and the policy of the paper for which he is writing must be clearly fixed also in the editorial writer's mind. He must be certain whether the subject is in keeping with the policy which the paper advocates, whether it is likely to contribute to the advancement of some movement—political, social, economic, or any other—which, on the whole, the paper regards as wholesome or as its special concern.

Sure of his ground with regard both to the reader, for whom the paper exists, and to the paper, for which he writes, the editorial writer next collects all relevant material on the subject. That is where his reading, his observation, his contacts, his personal files come in handy. In selecting his material, the editorial writer should ask himself: "Will the inclusion of this material make the subject clearer or the appeal more effective to the particular readers for whom the editorial is written? Is it vital to the discussion? Is it a new idea or a new point of view?"

Having collected his material, the editorial writer should re-organize it in a logical sequence. His comments should show logic and reasoning. Facts and arguments should be marshalled with a view to their effectiveness for the class of readers for whom the editorial is written. Every element in the structure of the editorial should meet the requirement of the writer's ultimate aim. That aim may be to inform, interpret, convince, persuade or entertain. In seeking to reach that aim, the writer may have to use a language full of force, clarity, vividness, richness, humour or zest. In reorganizing his material, the editorial writer must not

lose sight of the possible length of the editorial. There are no hard and fast rules about the editorial length. In general, the longer an editorial the less chances it has of being read. Even when the subject is fascinating an average reader may decide to put it off and read it—if he does at all—when he has more time. The editorial writer should avoid the tendency to cover all possible appeals inherent in most subjects : he should restrict himself to the specific objective in view, or else his would be unwieldy, hazy and unnecessarily long editorial full of irritating repetitions.

With the subject determined, material collected, facts and arguments rearranged within reasonable column space, the editorial writer's next step is to compose the opening sentence or two of his editorial. That is, he should get the right slant on the subject. To a great extent the opening sentences depend on the purpose of the editorial. The beginning should be brief and pointed, and it should suggest the writer's ability to deal with the subject with confidence and adequate knowledge. Fanciful openings are not desirable. Platitudes rarely create an impression. Quotations from well-known authors may be used, but are generally discouraged.

Next to knowing how to start comes when to stop. It is like driving an automobile. A driver that stops his automobile with a jerk and a jolt shows lack of skill. The concluding sentences of the editorial should be decisive, convincing and forceful. The reader will carry with him a sustained impression if the final phrase has "punch" in it.

The title of an editorial is often as important as the editorial itself. Most editorials are remembered by their titles rather than their contents. An editorial title should suggest the tone and the thought content of the editorial. It should be expressive. It should attract the reader's eye and rouse his interest. It should be short and must be read at a glance. The character of words used in a title should be capable of suggesting

sharp mental pictures and clear-cut images. Hackneyed phrases and literary allusions do not add to the quality of a title : they act as a deterrent. Unfamiliar, obscure and foreign words had better be left out of the title. Practice varies with the individual, but it is generally advisable to leave the title to be written after an editorial has been completed. The editorial writer who thinks of a title first is apt to be influenced by the title in his treatment of the editorial. At any rate, it is comparatively easy to think of a suitable title when the writer has before him a finished editorial, complete in language and thought content.

Style : From what to write about, the editorial writer turns to how to write. The chief concern of an editorial is to convey thought not to conceal it. Involved complex sentences and verbiage tend to confuse the subject. Expression should be direct, words should be precise and phrases should be short and simple. Ambitious editorial writers would do well to realize that cleverness of expression cannot compensate for the absence of thought.

Commonplace and trite phraseology is as bad as novel and far-fetched mode of expression. Naturalness is every editorial writer's best style. But in that naturalness there should be sparks of originality. Individuality is invaluable. "Present-day editorial columns," says an experienced editor, "need more editorials with personality in them — editorials containing thought seething in language that burns its way into the consciousness of the reader, until the idea can never be forgotten."

Exaggerated expressions—no matter for what purpose—are fatal. In the editorial columns, of all the columns in a newspaper, there should be moderation and temperateness. The more exaggerated a word, the less its value. As the *Manchester Guardian* put it : "Words, like money are a token of value. They represent meaning, and just as money, their representative value goes up and down."

Humour is an asset. A great deal naturally depends on the subject, since not every type of theme should be treated in a humorous vein. Judicious use of humour invariably proves effective, especially in throwing light on the evils or weaknesses in institutions, conventions or customs.

As part of the editorial style, reference may be made here to the use of "we" as indicating the editor or the paper. In the earliest English newspapers both "I" and "we" appeared frequently. In 1623 one paper said : "Reader, I cannot let thee have the letters for want of room untill next week." Such an apology in a modern paper would appear thus : "We regret that pressure on our space compels us to hold over correspondence until our next issue." Certain newspapers contend that the editorial "we" is *passe*. They would much rather have "The *Chronicle* is informed," than "We are informed." As a rule, an editorial writer will find the impersonal style better—more dignified.

In the end, an editorial writer will do well to revise the editorial thoroughly until each word is in its place and each sentence has piano polish. The British playwright, James Barrie, was once asked for a recipe for an editorial. Barrie, who started his career as a journalist, ventured only the following on a crumpled scrap of paper :

2 pipes equal 1 hour

2 hours equal 1 idea

1 idea equals 3 paragraphs

3 paragraphs equal 1 editorial

Great editorials have rarely been written at white heat and printed from first draft. Editorial writing is a continual process of revision and improvement. The chief points to remember in revision are paragraphing, punctuation, accuracy and conciseness.

The Editor

As will have appeared from the preceding paragraphs, few editors do much actual writing in modern newspaper offices. Most of the editorial writing is done by full-time or part-time writers called editorial writers or leader writers. Some of them are specialists in their fields.

This does not mean, however, that the editor—or editor-in-chief, or chief editor, as he is sometimes designated—has little to do with the production of the paper, and that most of his time is taken up by manifold engagements outside the office in the busy world of politics, society and business. Disagreeing with Blumenfeld who says that " gone are the days when the editor was the oracle whom no one in or out of the office denied the right to print or omit what seemed to him best," Mansfield remarks : " I certainly have knowledge of offices where the editor still has all his traditional rights."

The energies of the editor are given to direction and revision—and often to inspiration. He directs the paper's policy on behalf of the owner. He presides at the daily conference that covers the entire field of the paper's production, including allocation of space and preparation of lay-out. He assigns topics to editorial writers, though a great deal of initiative rests with the latter. He indicates the treatment of news stories and features. Sometimes, he reads and revises articles either in manuscript or in proof, and remains in the office until the paper goes to press. It is always the editor who makes vital decisions during the decisive moments confronting the newspaper staff. It is the editor who is finally responsible for whatever appears in print in his newspaper. To the majority of readers he is the paper itself. They write to him if they want a job, if they have a grievance to air, they start a new movement, invent a machine, discover an idea and hit upon a " brilliant " theme.

It is but natural that persons with a wide range of newspaper experience and an acute sense of responsi-

bility should—and generally do—occupy the editor's chair. Several authors, themselves journalists of repute, have attempted to enumerate the qualifications of a successful editor. They all seem agreed on certain points, namely, good sound education, experience in technical newspaper work, interest in people, objective mind, personal integrity, fearlessness and vision. Blumenfeld goes as far as to say that a person without an objective mental make-up that knows the difference between news and opinion should not even attempt to enter the field of editorship. "The man who is not so gifted should attempt the search for success in another field, for without it he will never make a good newspaper editor, no matter how gifted he may be in other respects."

Few professions offer more temptation than that of the editor to wield influence for personal ends. Pursuit of selfish ends is betrayal of the editor's responsibility to his craft and to the profession of journalism. The editor owes it to his profession to believe in certain principles in life which should determine his course of action as a writer or as a guiding genius behind newspaper production. Editors who plead that they are merely wage-earners working at the behest of their proprietors or employers are not worthy of their calling, nor of the scope of leadership that the editorial columns offer. The general policy of any standard newspaper is well understood, and no editor need commit the error of working with a paper pursuing a policy opposed to his own point of view. Compromises on certain issues will, of course, have to be made, for no two individuals—however much they have in common—are agreed on all points. But on fundamental principles no self-respecting editor can continue to compromise without finally losing his individuality, and ultimately humiliating himself.

The well-known editor of the London *Morning Post*, H. A. Gwynne, has offered a piece of valuable suggestion. He says: "There is one quality upon which I would lay the greatest stress in leader-writing. This is sincerity. I have made it a rule never to ask a leader-writer to

write against his own beliefs and convictions. Unless a man believes in what he is writing, he cannot hope to convince others. It is sincerity and sincerity alone, which can sway readers."

It follows as a corollary that the editorial columns are not the place for fighting the battles of individuals until, of course, these individuals are vital to a cause or a movement envisaging the good of the majority of people. Personal journalism, which is a most ruinous form of back-alley mud-slinging, will sooner or later lessen public confidence in the editorial columns.

The Editorial Page

If the editorial columns have, in recent years, suffered a decline, the editorial page, as a whole, has gained in popularity. This is largely owing to the attempt made by ingenious make-up men to draw the reader's attention to the editorial page through the arrangement of interesting features and typographical display. " In these days," says John E. Allen in his " Newspaper Makeup ", " when the average newspaper reader has less time for reading, than formerly—when he does more glimpsing than reading, and confines most of that glimpsing to the headlines and leading news stories or entertaining features he seems to care little or nothing for newspaper editorials. If his attention is to be captured and held by the editorial page, that page must be unusually attractive physically. It must be even more inviting looking than the general-news pages, and even easier to read."

Advice regarding content and make-up of the editorial page must necessarily be general, since practice differs with different newspapers. As to the content, the following observations should prove to be useful :

Editorial Columns : There should be variety and diversity in the editorial columns. A newspaper caters for all types of readers with varied interests. The editorial columns should have four different editorials

covering four classes of topics, local, sectional, national or international and human interest. These editorials should be of varying lengths, and frequent use might be made of editorial paragraphs to enliven the columns or to serve as " fillers ".

Humorous Columns : An editorial page is not altogether a grim business, though it is certainly more conservative than any other department of a newspaper. A humorous column or two on the editorial page should add not only to its reader-interest, but to its literary value.

Letters from Readers : Since the editorial page is the place for the expression of views, newspaper readers' letters should appear on it. The columns devoted to these letters are variously styled as " Letters to The Editor ", " The Public Letter Box ", " Editorials by Our Readers ", " An Open Forum", "A Safety Valve ", " Barometer ", " The Layman's Pulpit ", so on and so forth.

While rules for handling letters vary considerably, the best practice seems to recommend that unsigned communications should be rejected, that communications accepted for publications should be edited as little as possible, for the average contributor does not relish too many corrections which discourage him from writing again, that no letters should be rejected on the ground that they express views opposed to the paper's editorial policy, and that published letters should not violate good taste.

Cartoons : A cartoon is virtually a pictorial editorial. It expresses in lines and drawing what the editorial does in words and figures of speech. Vital public issues have been disclosed to newspaper readers by cartoonists resulting in the accomplishment of important reforms. A standard editorial page should have a cartoon.

Articles : Articles of topical interest, dispatches from special correspondents, literary contributions and

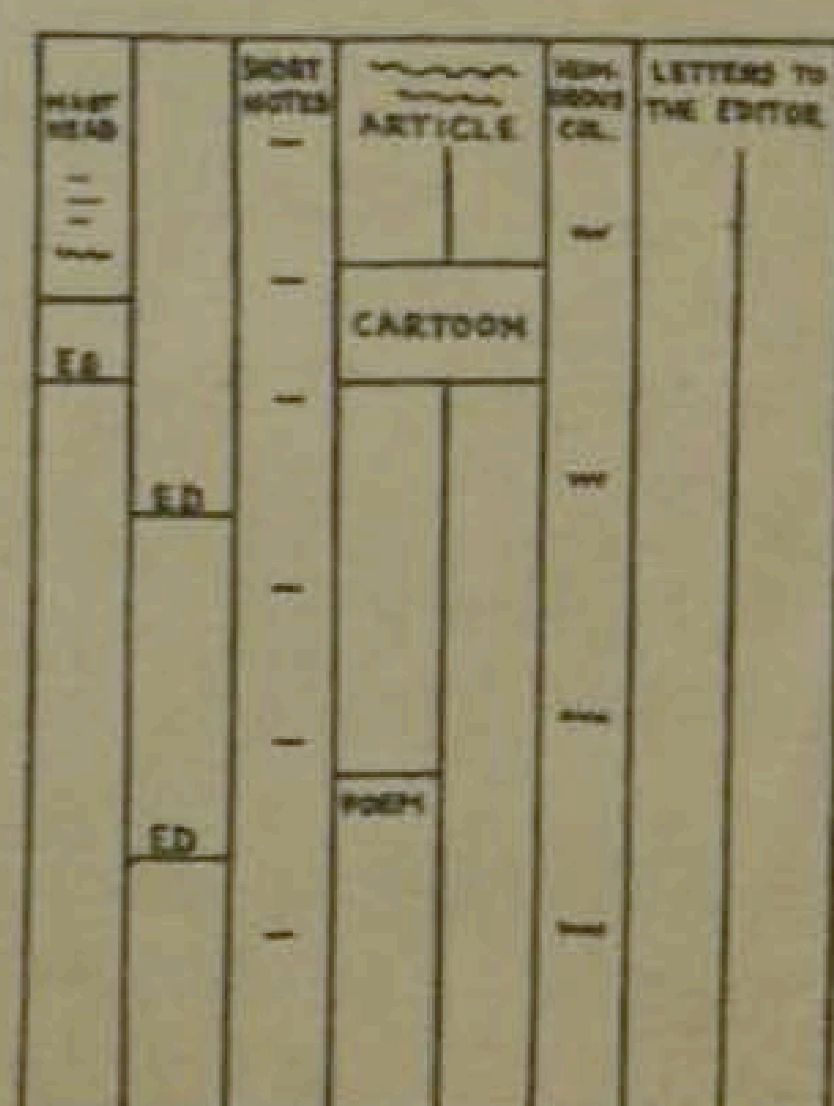
verses containing human element and timeliness are some of the features that should adorn the editorial page.

Advertisements are taboo on the editorial page, so also inane jokes and puerile comic strips.

Next to the content of an editorial page comes the question of its make-up. There are several ways of making the editorial page attractively different in appearance from the other pages of a newspaper. One popular way is by using fewer columns on the page, with some of the columns wider than others and in larger faces. The following suggestions are offered :

Editorial Length : Editorials should be so set that the title of the second editorial should not clash with the flag or masthead. A masthead is the feature on the editorial page containing a diminutive form of the paper's nameplate, statement of ownership, principles, rates of subscription, and so forth, and is usually placed above the first editorial column or the first two columns. Nor should the titles of the second, third or fourth editorials clash with each other, that is, they should not be adjacent to each other. Generally editorials are set in column-and-a-half measure.

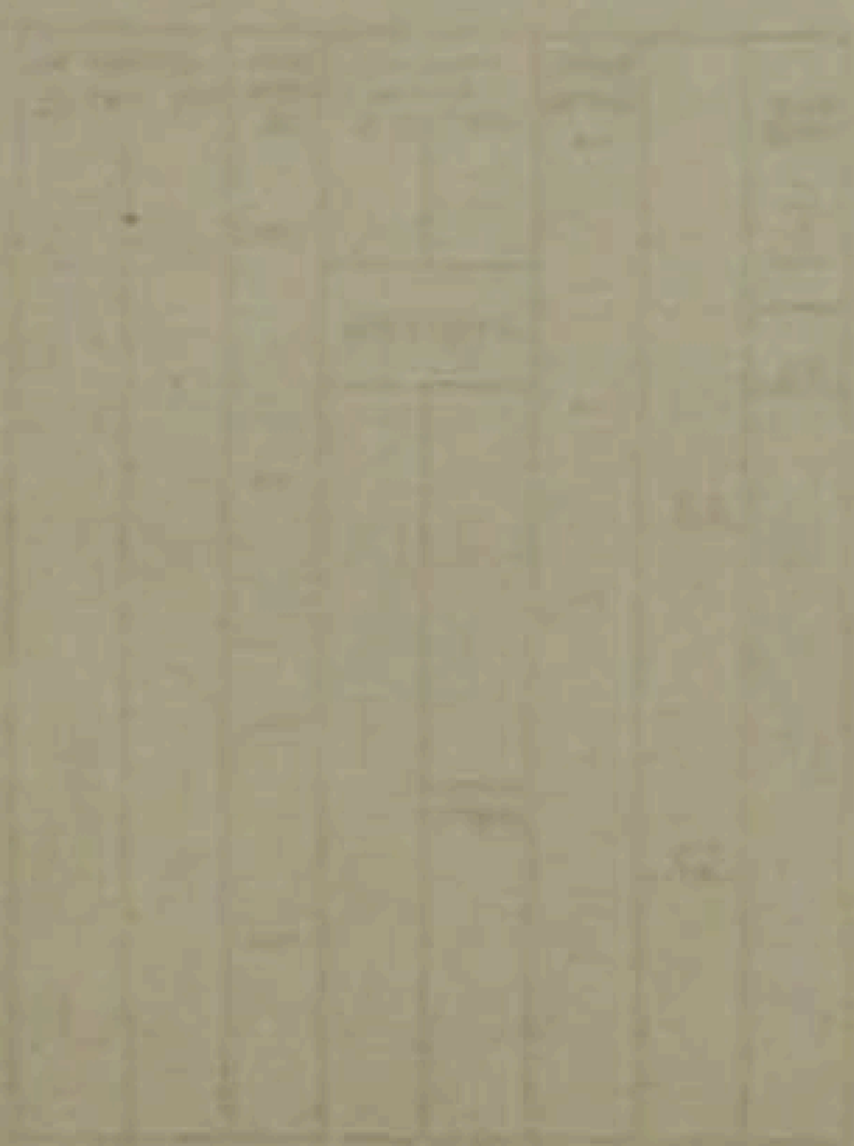
Typography : For editorials use type one size larger than that used for news. This has the effect of making the editorial columns look distinctive. Editorials should not be set solid. The slugs should be opened up two-point leads. This helps in readability. Headlines should also be different from those used on other pages. Heads on editorial columns should be two to four points larger than the body type, and should preferably be in caps and lower case rather than all caps. Heads should not be used for small editorial paragraphs. Special blocks might be used for other features, but over-display should be scrupulously avoided. Cartoons should be placed in the upper half of the fold.



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Type: For editorials use type one size larger
that used for news. This has the effect of making
editorial columns look distinctive. Editorials should
be set solid. The slugs should be spaced on two-
point leads. This helps in readability. Headlines
also be different than those used on other pages
on editorial columns should be two or four points
more than the body type
should preferably be
and lower case
all caps.



CHAPTER X

One of the principal features of my entertainment is that it contains so many things that don't have anything to do with it.

—CHARLES F. BROWNE

MAGAZINE FEATURES

Almost all daily newspapers these days contain a magazine section in their Sunday edition. Special features are pressed into the service to enliven the pages of newspapers. The principal object of a magazine section is to provide the reader with entertainment, information and diversion. As Sir Norman Angell says in " The Press and the Organization of Society " : " A paper that is to sell by millions to a population tiredly following day by day dull occupations must be entertaining."

The news section of a Sunday edition is produced by the same staff that is responsible for the weekday paper. On the magazine section generally works a separate staff called the " Sunday staff ", headed by a Sunday editor. The Sunday staff handles magazine articles, pictures, drawings and a composite array of special features. The only news or newslike features for which the Sunday staff is responsible are departments dealing with society news, news of the week, art, music, film and book reviews.

There is practically no limit to the topics that a magazine section can cover. The most conservative of the English newspapers, *The Times*, includes in the magazine section features on art, hunting, agriculture, gardening, music, films, theatres, bridge, books, golf, religion, London fashions and Paris fashions. Here is an imposing list of features of a good American Sunday edition : Art, autos, aviation, beauty, books, bridge, children's

section, churches, comics, cooking, dress-making, farming, fashions, ficton, furnishing homes, movies, music, needlework, pictures, radio, real estate, rotogravure, science, sensationalized news-feature stories, society, theatres and miscellaneous features like poems, bits of humour, games, etiquette, funny stories and puzzles.

The race among newspaper publishers to uncover newer and newer types of reading matter, special features and illustrations, which will appeal to the readers, continues. Much of the rise in the circulation of newspapers in recent years is attributed to features appearing in Sunday editions or on other days of the week. Syndicates have sprung up like mushrooms selling and distributing features to hundreds of newspapers. There are over two hundred such syndicates in the United States alone.

Among the forms in which syndicated features may be bought are (*i*) " Ready Print ", that is, features which are completely made up in page forms, (*ii*) "Plate Service ", that is, features ready for market in the form of flat metal castings, each a column wide, (*iii*) " Mat Service ", that is, picture or advertising service in the form of paper matrices and (*iv*) " Clipsheet Service ", that is features in the form of printed clipsheets : a newspaper editor clips from the sheets whatever features he proposes to publish and sends the copy out to the composing room to be set in type. The last form of service, which usually includes pictures, follows closely on the heel of news.

Magazine Make-up

In editing a magazine section the most important consideration is lay-out. Like that of the news section, lay-out of the magazine section must conform to certain general standards. The contents of most magazines are planned weeks, sometimes months, ahead. There is therefore no excuse for clumsy, shoddy appearance of the magazine section.

Generally dummy pages—the exact size of the magazine page—are arranged in the proper numerical order. On these pages, the engraver's proofs or "blueprint" or "silverprint" reproductions of the illustrations intended for the magazine features are pasted into position. Later proofs of the type — from the features and stories themselves—are also pasted on these pages in the space left over from the illustrations, so that the dummy pages become exact models of the actual magazine.

There is abundant opportunity for artistic creation in magazine make-up. Striking results can be obtained by making proper use of typographical devices. Initial letters, light and bold face heads, boxes and cut-offs and other typographical effects can be fully utilized. Units of composition on a magazine page should be so arranged that they lend individuality to it. The chief quality of a magazine page is neatness.

Care should be exercised not to over-do a magazine page. Among the defects from which a magazine page commonly suffers are far too many illustrations or pictures than the page can accommodate without looking cramped, unnecessarily large type sizes for heads and sub-heads, excess of white space or of dark patches. Ornamentation within limits is desirable, but only a sensitive make-up man will know where the limit ends.

News-Pictrues

Illustrations, pictures, "art" or cuts play an important part in newspaper make-up in general. In the magazine section, they are almost indespensable. One picture is worth ten thousand words, runs a Chinese proverb. News stories or features illustrated with pictures acquire a ten-fold value. Pictorial journalism has come to stay, creating a new kind of journalist called the Press photographer.

A news-picture must tell a story. A good Press photographer, who is virtually a pictorial reporter, will never

be satisfied with posed pictures. He will go in for pictures depicting action. Broadly speaking there are three kinds of news-pictures : (*i*) Pictures that show news *happening*, (*ii*) pictures showing the agency, site, or result of an event and (*iii*) personality shots.

A feature-picture is not very different from a news-picture. It is perhaps not as urgent and does not carry as much sense of immediacy as a news-picture. Nevertheless, a feature-picture must also be rich in human interest. The subject-matter is of supreme importance in feature-pictures. It may be a posture, facial expression, a crowd, a grin, the debris of a wreck : whatever it be, it must have something to say.

The working journalist should have some idea, at least, of the more commonly used engraving processes for the reproduction of photographs and drawings in newspapers. Line engravings, half-tones, and rotogravure are common means of reproducing pictures.

Line Engravings : Line engraving or line etching, done on zinc, is used for picture copy consisting of solid blacks, such as pen and ink sketches, maps, diagrams or any other illustration made up of black lines on a white background.

Half-tones : Most of the illustrations used by newspapers these days are reproduced by the half-tone process. The " tones " of a photograph, which are not possible to reproduce on line blocks, are obtained in the half-tone process by a " screen ". The screen is made of glass on which ruling machines with a diamond point have traced diagonal lines—50 to 300 lines to the inch. These lines are then etched into the glass by acid and are treated with a dark pigment. Two such glass sheets are sealed together : the diagonal lines thus crossing each other at right angles give a screen containing innumerable little squares of clear glass. The screen is placed between the camera plate containing the picture and the copper plate on which the picture is re-

produced. As the print on the copper plate appears it is broken up into thousands of tiny dots by the screen—the dots varying in size according to the light and shade of the pciture. The copper plate is then given an acid bath in which these tiny dots survive. When the plate is mounted and put on the press the dots catch the ink and transfer it to the paper. If there are hundred screen lines to an inch, the picture reproduced is said to be 100-screen. The higher the screen the finer the dots. When cuts give smeary reproductions, it may be owing to their being too fine-screened for the paper used. Coarse newsprint cannot take too fine a screen. Newspapers ordinarily use 65 to 85-screen.

Rotogravure : In roto printing the entire pages of roto copy— both pictures and printing—are prepared at a time They are transferred by a photochemical process to copper cylinders, an acid etching the copper wherever the original copy showed up black. In printing, ink fills these depressions and is transferred to the paper. This is called intaglio printing, to distinguish it from relief or letter-press printing.

In recent years a considerable amount of printing is being done by planographic or offset printing in which the impression is taken from a plane surface. Offset is a speedy and economical process in which an impression from the printing surface is first transferred to rollers which in turn transmit the printed and illustrated message to the paper.

Feature Article

The feature article has been described as the journalist's masterpiece, for in it lies infinite scope for journalistic ingenuity through which a commonplace object of life can be transformed to something fascinating and revealing. The predominant feature of a feature article is the human interest element. That is, the reader is not moved by the importance of the subject so much as by the human touch that builds the feature around it.

Any subject is good enough for a feature article provided it is capable of being treated with the human touch. Even social, economic and political problems can be incorporated in feature articles if the keynote in their presentation is the human element. How full of human interest an article on political ideological differences would become if its main theme were the effects of these differences on people's manners.

Feature articles are generally written on topics of general interest, subjects of current interest, interesting persons narratives, historical features, travels, practical guidance on how to do things and commonplace, daily occurrences in life.

John M. Siddall, former editor of the *American Magazine* poses the question, " What interests most people ?", and goes on to answer : " One thing interests all human beings and that is the human being himself. There you have the gist of the matter. No prescription can beat it—if you want to know how to get at people and grip their attention."

The writer of feature articles obviously cannot write about all newspaper readers, but if he can relate his subject to their needs and their desires and can show how their interests are affected by the subject of his article, he can surely grip their attention. He does not have to go very far to find the source of subjects for feature articles. In conversations with his friends, in the talks that he overhears in the street, in trains, in buses, in business offices, in social gatherings—everywhere he can discover ample material to write on.

There is a familiar Fleet Street saying that a good journalist can find at least two good stories during a twopenny bus ride. This is how a correspondent of the *Newspaper World* illustrated this saying :

" I was standing in Fleet Street with Charlie Hands attacking the ' copy in a bus ride ' theory. 'Look here, Charles,' I challenged, 'I'll bet you drinks you don't

see a possible story in a bus ride you care to take.' Hands, leaning back on his stick, his hat almost resting on his nose, his humorous mouth twisting, replied 'Right!' 'Which bus shall we take?' I asked. 'Don't need to take a bus old man,' drawled Hands. 'There is a story just passing now.' Eagerly my eyes swept Fleet Street, but I saw nothing out of the ordinary. The old man in the silk hat was sitting on the steps of the *Daily News* office where he had sat for years. The Italian fruit sellers were carefully putting the inferior stuff behind just as usual, and a man was pushing a barrow filled with old iron. 'Well, where's the story?' I demanded. Hands looked dreamily at the clock of the *Daily Telegraph* office. 'Ever thought,' he said, 'what becomes of old iron? Ever thought that you can't get rid of it? The more you send it away the more it comes back in a different shape. Your rusty old poker may return to you in packets of needles; your iron fender may turn up as a new flat iron; your old stove may turn up as a saucepan. Interesting, don't you think?' I paid for the drinks."

The Woman's Page

There is rarely a newspaper that does not carry in its magazine section a page devoted to features on the activities of women. To an increasing degree women journalists are being employed to edit this page. Mrs. Emille H. Peacocke, former editor of the Woman's Department of the *Daily Telegraph*, says: "The position of the woman's page editor is an interesting one. She is answerable to the editor for the contents of that particular page and for its production. Her sphere of work, so far from being a limited one, brings her into contact with a great variety of departments, not only editorial but typographical, mechanical, process, commercial advertising, publicity, and so on. It calls for initiative, experience, judgement, a sense of responsibility and a knowledge of the technique of newspaper production. It brings her into touch with the outside world of contributors and artists. The woman's department, therefore, is a first-class training ground for the young woman

journalist, whatever branch of work she may have in view ultimately."

It is amazing that ever since the woman's page became a regular feature of a magazine section, there have been few variations in its contents. Among the features that continue to interest women readers are dress, health, beauty culture, cooking, household management and interior decoration. For a brief spell the woman's page was " invaded " by subjects of general interest, but it soon came back to its own when women, once again, started taking an ever-increasing interest in their homes ; and the reason is not difficult to find. Home has become an increasingly interesting place.

In recent years the question of child-welfare has become a favourite topic for the woman's page. Scientists, medical authorities, educationalists, and other experts have made it possible for the woman's page editor to introduce variety in subjects affecting children.

The thing to be remembered most in editing the woman's page is that absolute accuracy is absolutely necessary in matters relating to most of the topics of women interest. Take cookery. One egg too much, one ounce of butter too little—and the best planned dish may be a disaster. Take, again, hints on beauty culture. The quality and quantity of ingredients of a facial cream or a hand lotion must be accurately given, or else the result may be too damaging for the woman editor's reputation. One cannot theorize about certain matters. Views only of experts who can claim vast practical esperience should be accepted for publication on the woman's page.

Reviewing

Reviewing is a large subject, and a small section in a chapter on magazine features can at best touch the fringe of it. To deal with reviewing and criticism extensively one needs to write a sizeable book.

The Press has a vital function as a critic. Reviewing any of the arts—books, plays, music, films, painting, or sculpture —is a form of guidance and education that newspapers provide for the public. It also assists the informed reader who himself is something of an expert in the field. Above all, it preserves the interest in the arts by keeping them before the public. Newspapers contribute, through reviews and criticism, towards stimulating and developing new talent and new works of art, and towards preventing fads and freaks from passing off as art.

The principal reason why most newspapers regularly maintain a review page in the magazine section is that reviewing has considerable news value and accounts for a large number of subscribers. As an anonymous staff member of the *New York Times* mentions : " Criticism is a special kind of reporting that newspapers publish because it is a kind of news which people want. Criticism—that is, a review of a book or play or motion picture or concert—differs from straight reporting in that it is not purely factual. Unlike the reporter, the critic expresses his opinion—and it is this expression of opinion which is news. The reader wants to be told not just that a new play has opened or a book has been published, but what kind of play or book it is. Is the play a comedy or melodrama ? Well acted ? Is it, in short, worth seeing ? And if he is reading a review of a book, he will want to know more about it than its title, publisher and price."

Books : Since book reviews are published as part of newspapers, new books may be treated almost as news. Persons engaged on book reviewing can, therefore, legitimately call themselves journalists, in fact, as the literary editor of the *Morning Post*, E. B. Osborne, styles them, "*pukka* journalists ". Reviews of books should naturally be written by experienced persons.

"We are all apt to believe our job is the most onerous of all, as well as the most honourable," says Osborne, " but I do not think I am guilty of hard-boiled egotism

when I say that book reviewing, to be really effective, is as arduous and responsible a business as any other branch of journalism."

An effective book review—for whatever type of readers—should fulfil three basic functions. It should, first, clearly indicate what the author of the book attempted to do ; it should convey to the book's potential reader an adequate idea of what the book has to offer him ; it should, finally, give a precise impression of the reviewer's ability to pass judgement on the author and his book.

The process of writing a book review is almost as exacting as that of writing a news story or an editorial. Those who think that anybody with some acquaintance of books can write a good review would do well to heed the following remarks of an editor of the book-review page : "I have received hundreds of letters from persons, without any journalitic or literary experience, who candidly confess that they do not know much about writing, but feel sure they could produce excellent reviews. They as good as say—'I know nothing about the literary game, I have no special knowledge, I've never had as much as a par accepted, but I am quite prepared to damn a book into which the author has put years of his life'."

There are as many ways of reviewing books as there are reviewers. There are, however, certain principles upon which a newspaper reviewer at least must work. To begin with he will find himself almost buried under a flood of books, all of them "masterpieces" according to their jackets. His initial task is to select a few for notice. In his selection he should be prompted by his primary duty to the readers of his column and not by the misguided enthusiasm for the author, the publisher or the bookseller. He would fail in his job if he overlooked even the trivial books which expressed for the moment a national mood. Under no circumstances should a bad book be chosen—that is, a book that adds nothing to human knowledge or human values. The worst fate that can befall a bad book is to be ignored.

Having selected the book for reviewing, the next step is to read it from cover to cover. That is the only honest way the reviewer can do justice to the book and the author. Of course, opinions differ on this issue, for there are some, like Edward W. Box, editor of the *Ladies Home Journal*, and John E. Drewry, author of "Book Reviewing," who contend that there is no reason why a book should be read from the first page to the last " any more than all of a bad egg should be eaten to prove that it is bad."

While reading the book, the reviewer should make notes mentally or on paper, keeping in mind an appropriate theme or angle or peg for the review. . If possible, he should prepare an outline of the contents of the book noting down passages illustrating his review's theme.

In writing out the review, the reviewer should be lucid and logical. He may even attempt a pithy and picturesque style, but should not be guilty of sloppy and slovenly writing. The use of superlatives is taboo. Word like "genius", " the greatest living writer ", " diamonds of finest cut ", and so on should be sparingly used, if at all. Similarly loose words, such as, " thrilling ", " intriguing ", " cute ", " grand " and " swell " should be scrupulously avoided. As a literary editor once told a reviewer : "Don't you think that a Shakespeare, a Keats, a Galsworthy or an Emerson is not reproduced every ten years ?"

Plays : The reviewer of plays—the drama critic as he is usually called—has to put in as much labour into his work as the book reviewer, or literary critic. Time plays an important role in the drama critic's activity. A play has to be reviewed the night it opens, and the copy of the review is handled like news story. The showing of a new play is always a highly important piece of news.

The drama critic's duties do not merely consist of reviewing the opening nights of new plays. He is called upon to fill the dramatic column up with special articles

related to dramas, such as interviews with actors, varied theatrical activities, description of new techniques, interesting news stories on playwrights, stage managers, producers and other members of the theatrical world.

One of the leading English drama critics, Bernard Weller, in an address to the London Institute of Journalists, remarked : " I suggest that dramatic criticism is not the most suitable of occupations for the very young man, not to mention the very young woman. Dramatic criticism may want the man of letters—and within certain reservations it assuredly does—but it also wants the man of the world who knows life and is keenly interested in it. The last man wanted in the theatre is the man who considers his own little lot of æsthetics, who knows nothing of the practical affairs of the stage, and cares nothing about the desires or the capacities of the public."

In criticising or reviewing a play, the critic should deal with the whole range of dramatic entertainment, bearing in mind that he is not to confine himself only to his own reactions, but also what Jules Lemaitre has called the crowd-psychology of an audience. Criticism should be applied to every aspect of the drama, for it takes many sorts to make a dramatic world. If it is a melodrama—even though the critic may disapprove of melodrama as an art—its review should judge its quality as a melodrama. Whatever the main feature of a performance, it is necessary that its review gives a comprehensive picture that the readers will enjoy even if they do not witness the performance itself. The critic should not be too technical, nor too high-brow in his expressions.

Words and phrases in dramatic criticism should be carefully selected. Attempt at cheap publicity should be avoided. Certain newspapers, in the struggle for monstrous circulations, ask of the drama critic a gossipy personal, sensational style. Even the headlines and subheads are dressed up with this end in view. Heads like " Another Great Play ", " The Stalls in Tears ",

" Marie Tempest Eclipses Herself " are lacking in percision which is an essential factor in good dramatic criticism.

Arts : The reviewing of art forms—music, painting, or sculpture—requires greater specialization than does literary or dramatic criticism. It is, however, surprising how newspaper reporters working on routine jobs also take upon themselves the most exacting task of reviewing works of art. This, of course, happens on newspapers whose anxiety to economize on expenditure outweighs their desire to serve the public.

The journalist who is engaged on art criticism must make it a point to study at least the fundamentals of art. A music critic should have a fairly reasonable knowledge of the subject to be able to write upon a given musical performance with understanding. Similarly journalists reviewing painting or sculpture should have some claim to specialized knowledge. The thing to remember in art criticism is that the readers of art columns are generally informed people who themselves have some special interest in the various forms of art.

Here , for example, is a review written obviously by a journalist with little or no knowledge of music :

" Pachmann, the inimitable Pachmann, experienced a shock when he tripped gaily on to the platform at the Albert Hall yesterday afternoon. It was not the sight of the 7,000 Pachmann admirers. He could stand that. It was not the bewildering lights. No, it was a pink cushion. There it lay, bright and pronounced, on top of the music-stool. Some kind, thoughtful person meant to make Pachmann comfortable. The *maestro* looked at that cushion as if it were some unique specimen from the Zoo. He walked around it, touched it, picked it up, put it down, and—sat on it. He bounced to his feet as if there had been pins in it. Two attendants became busy altering the height of the piano-stool. Pachmann looked at the result. ' Too low ', he said. They raised it. ' Too high ', he cried. They lowered

it again. ' Wrong. It is most important'. The soul of Pachmann stirred within him. Seizing the wretched cushion with one hand, he punched its billowy form with the other, and hurled the thing from him.

"Then he sat down and played Chopin like an angel.

" At the end of the concert, Pachmann came back and, amid an audience that stormed the platform, gave another concert for thirty-five minutes."

This example is typical of newspapers whose primary interest is—as the cant phrase goes in the journalistic jargon—" getting a story ". Criticism, in this context, is merely a pretext for putting an interesting news story across. There is no denying that the Pachmann episode makes an entertaining human interest story, but it is a degradation of art criticism. Only six words out of 160 refer to Pachmann's performance : " ....and played Chopin like an angel." How many can tell how angels play on a pianoforte ? The critic then goes on to say that Pachmann played for thirty-five minutes "at the end of the concert", but does not mention how he played this time, presumably like the angel again !

Films:—Film or motion-picture reviews are a regular feature of newspaper magazines. Criticism of films is not very different from that of plays. The film critic should seek to reflect audience reaction, to tell enough of the story to give the readers an idea of the theme of the picture and to evaluate the performance of the actors, the film techniques and the script, giving reasons for all the opinions and views expressed by him.

Misguided critics have in recent years sought to introduce novelty in their reviews of motion pictures by twisting and distorting words and phrases. Such a tendency is not worthy of good journalism. Words like " gorgeous and exciting lotus-eyed screen siren," " ravishing peepers ", " delectable dream ", so on and so forth make no sense at all.

CHAPTER XI

Common phrases are, as it were, so stereotyped now by conventional use, that it is really much easier to write on the ordinary politics of the day in the common newspaper style, than it is to make a good pair of shoes.

—Samuel Taylor Coleridge

JOURNALESE

That journalism is not literature—scarcely literature written in a hurry—few would deny. Yet writing for newspapers requires considerable skill and workmanship. It is, therefore, unfair of those who make fun of newspaper style, often derisively called "journalese". Among such critics of journalese is that eminent scholar, Sir Arthur Quiller-Couch, who never seemed tired of having a dig at the journalist on the slightest provocation.

The journalist, he said once, does not talk of "bad weather", but of "adverse climatic conditions", he does not "lose", but "has losses", he does not "give" somebody a silverpot, but makes that somebody "the recipient of" a silverpot, he does not "carry" a person "home drunk", but "conveys" him to his "place of residence in an intoxicated condition"—and, finally, Quiller-Couch compares the journalist to the "Babu" who in reporting his mother's death, wrote : "Regret to inform you, the hand that rocked the cradle has kicked the bucket."

There is no doubt, of course, that the quality of newspaper writing does not compare favourably with that of literary writing. But that does not mean that it is not good writing, or is not capable of reaching a high standard of prose. Critics who pass uncritical judgement on journalese, perhaps, do not realize the limitations under which the journalist writes for newspapers.

Limitations of Style

First, the journalist has constantly in mind the fact that newspapers are not produced exclusively for the *elite*, that among the readers are not only the highbrow, but a host of individuals with limited intellectual capacity and still more limited vocabulary. In the choice of words and phrases, journalists are guided largely by a style that a barely literate person is able to understand with ease. Difficulties this requirement presents are admirably conveyed by the portrait of the average reader once sketched by the *New York Times* :

" The average man has a vocabulary of 7,500 words. Words like ' dilapidated' and ' philanthropy ' are just a little beyond his mental reach, and he cannot put into words the difference between ' poverty ' and ' misery '.

" He believes that a couple of quinine pills and a stiff drink of whiskey will cure a cold, that a Masonic order goes back to the days of King Solomon, that it is practically fatal to eat lobster and follow it with ice cream, that all Swedes have thick skulls and are stupid, that redheaded people always have quick tempers, that tan shoes are cooler than black for summer wear, that dew falls, that morals were purer twenty years ago, and that the winters were longer, the snow heavier and more frequent when he was a boy."

Secondly, newspapers are not merely written in a hurry, but read in haste. A literary writer can brood over his initial effort, scrapping it, rewriting it, introducing new ideas, perfecting each word until he is satisfied completely with it. The working journalist has to write under the most trying conditions, snatching a few minutes here and a few there in a desperate attempt to get his copy to the office well in time to be "subbed" set in type and printed within a few hours of the occurrence of events he is covering. With a literary writer the question is " who is to have the last word ", with the journalist the question is " how to get in the first word ".

If the journalist is in a hurry, so is the reader. In this age of breathless speed, few readers have the time or the patience to brood over a newspaper. They are much less interested in the niceties of diction in a news story than in what the story is about. The quicker they get to the heart of the story the easier for them. The journalist must, therefore, select words and phrases that make easy reading. The style should be such that " he who runs may read ".

Finally, newspaper style is determined to a large extent by the mechanical requirements of type and news columns. The narrow column width and small type generally used in newspapers make long sentences and paragraphs difficult for the reader. This difficulty is physiological. A long sentence would fill many lines of type in a news column. To read it, one must continually shift one's gaze back and forth across the column. This process is tiring and gives a heavy appearance to a sentence which, set in the greater width and larger type of a book, would not seem difficult.

Owing to the shortness of the column width, paragraph lengths seem greater than they are. Thus a few lines fill a seemingly long paragraph. The journalist must restrict his paragraphs to as few lines as possible. Or else the reading matter would appear solid and forbidding.

News Writing

Once the journalist understands the limitations of style imposed on newspaper writing, his task becomes comparatively easy. He realizes that his main task is to present the event he is covering in a simple, straightforward and readable style. His choice of words, diction and structure for news stories are conditioned by the overriding consideration that the requirements of the reader, time and space have to be met before those of literature.

Clarity : The foremost requisite of good news writing is clarity. News stories can be read easily and understood readily only when they contain words and phrases that yield their meaning with the least possible effort by the reader. Simplicity of style is, therefore, vital to news writing.

Clarity can be effected by using familiar words commonly understood. A good news writer would, for example, prefer " fire " to " conflagration ", " dead " to " deceased ", " perhaps " to " perchance ". H. W. Fowler, in " The King's English ", gives some interesting examples from English newspapers of defective news writing. Here are a few :

" Continual vigilance is imperative on the public to ensure."—*The Times*. A better form would be : " The public must be ever on the watch to ensure."

" There seems to have been an absence of attempt at conciliation between rival sects."—*Daily Telegraph*. It could be imporved thus : " The sects seem never to have tried mutual conciliation."

" The signs of the times point to the necessity of the modification of the system of administration."—*The Times*. " It is becoming clear that the administrative system must be modified."

" No year passes now without evidence of the truth of the statement that the work. . ." *Spectator*. "Every year shows again how true it is that the work. . ."

Conciseness : Next to clarity in news style comes conciseness. Time—valuable to both the writer and the reader—and space in news columns demand that news stories be written briefly and to the point. Not a single meedless word should be used. The advice generally given to the beginner is that he should always write as if he were cabling his dispatch, each additional word costing more money.

Especially helpful to conciseness of style are (*i*) omission of unnecessary articles, *e.g.*, "Fire which started at 7 a.m." instead of "A fire which started at 7 a.m.", (*ii*) avoidance of redundancy, *e.g.*, "present incumbent", "early pioneer", "past experience", and (*iii*) use of direct statement, *e.g.*, "Changes which are going to affect to-morrow's newspapers" instead of "Changes affecting to-morrow's newspapers", "Among the speakers were" instead of "Speakers included", "He paid a visit to the office" instead of "He visited the office."

Here are two interesting examples quoted by Fowler from English newspapers :

"The matter will remain in abeyance until the Bishop has had time to become more fully acquainted with the diocese, and to ascertain which part of the city will be most desirable for residential purposes."—*The Times.* "Residence" should be preferred to "residential purposes".

"The Russian Government is at last face to face with the greatest crisis of the war, in the shape of the fact that the Siberian railway is no longer capable.."—*Spectator.* Substitute "for" in place of "in the shape of the fact that", and conciseness is achieved.

Originality : What distinguishes one journalist from another writing on the same subject is the originality of style. By originality is not meant novelty which is the journalist's bane. Originality, in this context, means freshness and individuality. The classic bit of advice given by Flaubert to Guy de Maupassant is of the greatest value to the journalist seeking to cultivate an original style. It is in part as follows :

"Everything which one desires to express must be looked at with sufficient attention, and during a sufficiently long time, to discover in it some aspect no one has as yet seen or described. The smallest object contains something unknown. Find it.

"Whatever one wishes to say, there is only one noun to express it, only one verb to give it life, only one adjective to qualify it. Search, then, till that noun, that verb, that adjective are discovered ; never be content with 'very nearly'; never have recourse to tricks, however happy ; or to buffooneries of language to avoid a difficulty.

"This is the way to become original."

To some journalists—obviously misguided—originality seems to mean the use of the latest slang, figurative expressions as are employed by some sports writers for novelty and variety, and allusions to cliches. Nothing is more fatal to good journalistic writing than what G. K. Chesterton calls "ready-made phrases". Poor journalism thrives on words that have been worked to death. An interesting example of such words appeared in the *New Yorker* under the caption : "The Cliche Expert Takes the Stand".

Q. Mr. Arbuthnot, you are an expert in the use of cliche, are you not ?

A. Yes Sir, I am a certified cliche expert.

Q. Would you answer a few questions on uses of the cliche ?

A. I should be only too glad to.

Q. Thank you. Now, just for the record—you live in New York ?

A. I like to visit New York but I wouldn't live there if you gave me the place.

Q. Then where do you live ?

A. Any old place I hang my hat is home sweet home to me.

Q. What is your age ?

A. I am fat, fair and forty.

Q. And your occupation ?

A. Well, after burning the midnight oil at an institu-

tion of higher learning, I was for a time tiller of the soil. Then I went down to the sea in ships. I have been a guardian of the law, a poet at heart, a prominent club-man and man about town, an eminent—

Q. Now then, Mr. Arbuthnot, what kind of existence do you lead?
A. A precarious existence.

Q. And what do you do to it?
A. I eke it out.

Q. How do you cliche experts reveal yourselves, Mr. Arbuthnot?
A. In our true colours, of course.

Q. And you expect to live to....
A. A ripe old age.

Q. What do you shuffle off?
A. This mortal coil.

Q. What do you think?
A. My lucky stars.

Q. What do you do to hasty retreats?
A. I beat them.

Q. What kind of a dog are you?
A. A gay dog.

Q. And how do you work?
A. Like a dog.

Q. And you lead?
A. A dog's life.

Q. Now, Mr. Arbuthnot, when you are naked, you are....
A. Stark naked.

Q. In what kind of a light?
A. Broad daylight?

Q. What kind of outsider are you?
A. I'm a rank outsider.

Q. How right are you?
A. I am dead right.

Q. What meals do you like?
A. Square meals.

Q. What do you do to them?
A. Ample justice.

Q. When you buy things, you buy them for....
A. A song.

Q. You are as sober as..
A. A judge.

Q. And when you are drunk?
A. I can be as drunk as a coot, or a lord, or an owl, or a fool.

Q. Very good. Now, how brown are you?
A. As brown as a berry?

Q. Ever see a brown berry?
A. Oh, no. Were I to see a brown berry, I should be frightened.

Q. To what extent?
A. Out of my wits.

Q. How fit are you?
A. As fit as a fiddle.

Q. How do you wax?
A. I wax poetic.

Q. How about the fate of Europe?
A. It is hanging in the balance.

Q. What happens to landscapes?
A. Landscapes are dotted.

Q. How are you attired ?

A. Faultlessly.

Q. What kind of precision and order are you partial to ?

A. Clocklike precision and apple-pie order.

Q. When you travel, what do you combine ?

A. I combine business with pleasure.

Q. And you are destined....

A. To go far.

Q. And what is it you save ?

A. Wear and tear.

Q. What goes with "pure" ?

A. Simple.

Q. That word "sundry" ?

A. Diverse.

Q. What are ranks ?

A. Ranks are serried. Structures are imposing. Spectacles are colourful.

Q. Thank you, Mr. Arbuthnot. What kind of beauties do you like ?

A. Raving beauties.

Q. How generous are you ?

A. Generous to a fault.

Q. How is corruption these days ?

A. Oh, rife, as usual.

Q. What time is it ?

A. It is high time.

Q. How do you point ?

A. I point with pride, I view with alarm, and I yield to no man.

Q. What do you pursue ?

A. The even tenor of my way.

Q. What do you throw—and where ?

A. I throw caution to the winds.

Q. As a cliche-user, have you any pets ?

A. Yes, I have pet aversions.

Q. Any tempests ?

A. Oh, yes. In teapots. In china shops I have bulls.

Q. What kind of cunning do you affect, Mr. Arbuthnot ?

A. Low, animal cunning.

Q. And when you are taken, you are taken. . . .

A. Aback.

Q. I see. Well, Mr. Arbuthnot, I think that everyone who has listened to you here today will be a better cliche-user for having heard you. Thank you very, very much.

A. Thank *you.* It's been a pleasure, I assure you, and I was only too glad to oblige.

Sentences : Although news writing aims at simplicity, it does not mean that sentences used in it should be exceedingly short. Monotony of style can be avoided only by a variety in sentence length and structure. Complex sentences must, however, be avoided. " One irritating blemish for the reader," says Mansfield, " is the long sentence in which the essential tail is so far away that when he reaches it he has forgotten what the head was like." The essential point is that the sentence should reveal and not conceal the writer's theme. Kipling was among the few talented journalists who had mastered the art of using short, crisp sentences. Sentences from 15 to 30 words are likely to be less complicated in structure and hence yield their meaning more readily in rapid reading. They are, therefore, preferred to the unnecessarily long ones.

Paragraphs : Short paragraphs are peculiar to newspaper style. That is largely owing to the narrow width

of news columns which permits about six words in a line. A paragraph containing 125 to 200 words—which are quite normal in ordinary prose style—would occupy 20 to 35 lines, appearing disproportionately long for its width. Long paragraphs make the columns appear solid and heavy and difficult to read.

Shorter paragraphs are therefore more effective. Ordinarily 25 to 75 words are considered suitable for newspaper paragraphs. Often a paragraph, particularly the first paragraph of a news story, consists of but one sentence. However, the unity of the newspaper paragraph is not affected by its brevity. As a matter of fact, a short paragraph is conducive to precision of ideas.

Story Structure

The structure of news stories is as important as the words used in them. Words are like bricks in a building. Unless bricks are properly laid and raised according to an attractive design, they by themselves have little value. Similarly words have value only when they are used in a given content. The structure of a news story consists of two major parts—the lead, or the opening sentence or paragraph, and the body.

The Lead: Before the working journalist begins to write, he must decide what is the most interesting feature in his story. This feature he should embody in the first group of words of the opening paragraph or the lead. From the lead the reader should be able to make up his mind whether he would like to pursue the story to its end. The lead should tell the reader the nature of the event, the persons or things concerned, as well as the time, the place, the cause and the result. These essential elements are given in answer to the questions: "What?" "Who?" "When?" "Where?" "Why?" "How?"

The lead depends primarily on the nature of the event. Generally the time of the event is not a significant point

in a news story, and therefore news stories should not ordinarily begin with phrases like "At four o'clock this afternoon" or "Early this morning". The names of persons are also not usually placed in the beginning of a news story unless, of course, they are of such prominence as to be of greater news value than the contents of the story. Since the place of occurrence is generally indicated by the dateline, it is also not placed in the opening sentence. Unusual circumstances, causes or results, as a rule, should form the theme of the lead.

Let us take an example. Suppose the journalist's raw material of news is that one Mr. Nobody's double-storey house has been burgled at midnight and that jewellery has been stolen. The journalist should naturally not start his news story by a description of the imposing facade of the house or of the psychological atmosphere prevailing in the family before the burglary took place. He must include in his lead the main points of the story, namely, the jewellery stolen, the house-owner's name, the time of the burglary, the way the burglars entered the house and any other incident of interest. The journalist might begin :

"At about twelve last night two burglars broke in at an upper window of the two-storey house belonging to Mr. Nobody, off All-round Square, and made off with jewellery worth five thousand rupees."

This would be a wrong lead, for time, here, is of no consequence. The opening sentence is unimportant, and creates little reader-interest. The journalist might attempt the story thus :

"Mr. Nobody's double-storey house was burgled last night at about twelve, off All-round Square, and jewellery worth five thousand rupees was stolen. The burglars broke in at an upper window."

This, again, is an incorrect lead, because the emphasis is wrong. Mr. Nobody is neither a prominent personage, nor even a film star. The reader is not interested in what heappens to Mr. Nobody. Well, the journalist tries again as follows :

"A double-storey house off All-round Square was the scene of burglary last night, when two burglars broke in at an upper window and made off with jewellery worth five thousand rupees. The house belonged to Mr. Nobody."

If All-round Square is not a prominent place, it has no interest for the reader. He is not to be bothered whether burglars broke into a double-storey house in that Square. In other words, the opening sentence in this lead is misplaced.

A little reflection would disclose what is the principal feature of the story—not that the burglary took place at about midnight, not that the jewellery belonged to Mr. Nobody, not that the house was situated off All-round Square. What is most important in the whole incident is that jewellery worth five thousand rupees has been stolen. The journalist must, therefore, mention that fact first. The lead should therefore read :

"Five thousand rupees worth of jewellery was stolen at about twelve last night, when two burglars broke in at a window of Mr. Nobody's double-storey house off All-round Square."

Thus into the lead, as the place of greatest importance in a news story, is placed the important part of the news. The least important details go to the last part of the story, so that unless the reader is particularly interested, he need not follow through the account to the end ; and so that, if necessary, that part of the story may be cut off without evident loss.

The Body : The lead in a news story is followed by the body of the story which generally contains a detailed account of the incident. That account may be in a chronological form, that is, tracing the incident from its inception to its final development. It may contain a narration of the more important and interesting features of the incident, such as accounts of eye-witnesses, exclamations and remarks of people directly or indirectly

connected with the incident, descriptive touches that tend to heighten the ineterest of the reader in the story. The whole composition should appear unified, coherent and emphatic. Of course, simple events present little difficulty, but problems of structural organization arise when the journalist has to select, out of numerous details, those that are most significant.

Whatever the form the body of a news story takes, it must complement points mentioned in the lead. Each point in the lead is apt to rouse the reader's curiosity to seek details. These details must be supplied. If, for example, the lead mentions the damage caused by fire to a building, the body must offer further information of the extent of the damage, the nature of the damage and all such relevant questions about it as are likely to cross the reader's mind.

The journalist would learn himself, as he gains experience, that a great deal of his writing effort depends on the occasion. He cannot put the same feeling into his copy covering a dull, routine meeting as he would into that dealing with a riotous street fighting. Nevertheless, the best way of writing a news story is to depict the actuality, so that the reader sees, not the journalist's adjectives and phrases, but the thing itself. As one "style book" puts it : "If a story is tragic or sensational and is well told there is no need to tell readers of its qualities ; they will find them."

CHAPTER XII

Who steals my purse, steals trash ; 'tis something, nothing ;
'Twas mine, 'tis his, and has been slave to thousands ;
But he that filches from me my good name,
Robs me of that which not enriches him,
And makes me poor indeed.

—WILLIAM SHAKESPEARE

THE LAW AND JURNALISTS

The working journalist must walk warily, for he will get no mercy if he falls, however unwittingly, into the clutches of the law. In seeking faithfully to fulfil the exacting and responsible function of recording and commenting on almost all the manifold activities of life, the journalist may become the prey of what is known as the " legal shark ". Speculative litigants search the newspapers for any legal lapses that might help them extort money from newspaper proprietors.

The reporter, the sub-editor, the editorial writer, the make-up man, the Press photographer—each one of them is responsible, individually as well as collectively, to the newspaper proprietor for involving the paper in a legal action. Though the brunt of the legal attack is borne chiefly by the editor and the publisher of a newspaper, the individual journalist, directly responsible for the offence, has also to share the consequences of legal proceedings. There is no gainsaying what may be in store for him.

The story is told of a journalist who was so terrified of the law that he went to the ludicrous length of safeguarding himself against any possible libellous action by inserting the term " alleged " in each line he wrote. His complex thus resulted in phrases of this sort : "—was allegedly hanged for alleged murder."

The Law of Libel

Libel is an offence that demands the working journalist's constant attention. The law of libel is, of course, general in its application, but in practice journalists are especially susceptible to it and are the defendants in the great majority of actions in the courts. The law of libel must, therefore, be thoroughly studied and understood by persons working on newspapers. All journalists should bear in mind that "the freedom of the journalist is an ordinary part of the freedom of the subject, and to whatever length the subject in general may go, so also the journalist—no privilege attaches to his position."

The following definitions of defamation or libel are useful to bear in mind :

" A false statement about a man to his discredit. " Scott *vs* Sampson.

" A writing tending to injure and discredit the character of the person who is the object of it." Lord Campbell (in the House of Lords).

" A publication without just cause or excuse which is calculated to injure the reputation of another by exposing him to hatred, ridicule, or contempt ". Parmiter *vs* Coupland.

" A defamatory statement is a statement concerning any person which exposes him to hatred, ridicule or contempt, or which causes him to be shunned or avoided, or which has a tendency to injure him in his office, profession or trade." Fraser, in " Libel and Slander ".

It is one of the difficulties of legal interpretation that there has been so far no set definition of libel. As Scrutton, L. J., observed :

"There have been several formulæ for describing what is defamation. The learned Judge at the trial uses the stock formula ' calculated to bring into hatred,

ridicule, or contempt', and because it has been clearly established some time ago that that is not exhaustive, because there may be things which are defamatory which have nothing to do with hatred, ridicule or contempt, he adds the word ' or causes them to be shunned or avoided '. I myself have always preferred the language which Mr. Justice Cave used : ' a false statement about a man to his discredit,' I think that satisfactorily expresses what has to be found."

A defamation or defamatory statement is a libel if in writing, printing or permanent form ; a slander if spoken or indicated in " significant gestures ". A libel may be both a civil wrong and a criminal offence, or either ; a slander is a civil wrong only.

Civil Libel : The journalist is concerned, as part of his profession, merely with libel—both civil and criminal. A civil libel must refer to some particular individual, and the onus is on the plaintiff to prove that he is the person attacked. There must be a definite imputation on a person identified. It is safe to say that all lawyers are fools, because no particular lawyer could take action unless he could show that he was indicated ; but it is dangerous to give an individual application to a phrase used in irony, such as " a wise lawyer". If a plaintiff can convince the court or jury that he was referred to in a defamatory statement, or that some persons concluded that he was referred to, he wins his case, even though his name was not printed, but only an initial letter, asterisks, a fictitious name, or somebody else's name, or a reference to a definite body of persons, of which he was a member.

The rule that most seriously concerns the journalist in his everyday work of writing for pubication is that which arises from the decision made in the leading case of Hulton *vs* Jones. The action was based on the following statement in an article by the Paris correspondent of the *Sunday Chronicle* (then owned by E. Hulton & Co.) who was describing the Dieppe race meeting :

"'Whist! there is Artemus Jones with a woman who is not his wife, who must be, you know, the other thing!' whispers a fair neighbour of mine excitedly into her bosom friend's ear. Really, is it not surprising how certain of our fellow countrymen behave when they come abroad? Who would suppose, by his goings on, that he was a churchwarden at Peckham? No one, indeed, would assume that Jones in the atmosphere of London would take on so austere a job as the duties of a churchwarden. Here, in the atmosphere of Dieppe, on the French side of the Channel, he is the life and soul of a gay little band that haunts the casino and turns night into day, besides betraying a most unholy delight in the society of butterflies."

The correspondent swore that Artemus Jones was intended to be purely fictitious, that he had no particular person in mind when he wrote that despatch. But, there was a barrister named Artemus Jones, who was not a churchwarden, who did not live at Peckham and who had not taken any part in any festival; and he sued Hulton & Co., for libel; his friends swore that they believed that the article was about him. The jury found the correspondent and the editor guilty and assessed damages at £1,750. The appeal went up to the House of Lords, and the Lords considered that if reasonable people thought that the language used was defamatory of the plaintiff then it did not matter that the defendants did not intend to defame this particular person.

This decision, which is the basis of the law of libel, has placed writers and journalists almost at the mercy of coincidence. Any person who happens to have the same name as that of a purely fictitious character in an article will have cause of action. It is true that the action will not succeed in every case, but nevertheless the mere threat of it may lead the defendant to pay money in order to escape litigation.

Libellous Cases: Perhaps the best way to get a grasp of the law of libel is to take some of the representative

cases in which damages for libel have been awarded to the plaintiff. The following are such cases:

For describing a man as "a man of straw"; for calling a person " an infernal villain ", " a great defaulter ", " a frozen snake ", " an itchy old toad ", " a desperate adventurer ", " an artful scoundrel ", " a company meeting agitator ", " a hypocrite ", " a rascal ", " an impostor ", " a crook ", " a swindler ", "a loan shark ", " an anarchist ".

For writing an obituary of a living person.

For publishing a story that made the plaintiff ridiculous, though the plaintiff himself had told the story in the first instance.

For publishing a story of no literary merit as having been written by an author of standing.

For publishing the picture of a wrong woman in a scandal story.

For calling the works of a great artist as " wilful imposture ".

For writing a humorous story ridiculing a corset model.

For printing that a countess is to become a mannequin.

For omitting to report all the facts of a case in court about a barrister-at-law.

For publishing part of a report about a woman manicurist one day, and the rest of it the next day. The woman complained that the first part, without the second, affected her business reputation.

Criminal Libel : A criminal prosecution can be brought about when the libel is clearly calculated to cause a breach of the peace, whereas, the purpose of the

civil action is to vindicate the character of the person libelled. The important difference in the defence to these two forms of action is that in civil libel proof of the truth of the statement made is always a complete defence, but in criminal libel it is not ; hence the lines of Thomas Moore —

> For oh, 'twas nuts to the Father of Lies,
> (As this wily fiend is nam'd in the Bible)
> To find it settled by laws so wise,
> That the greater the truth, the worse the libel !

In a criminal libel printed matter might provoke a riot, or a defamed person, or a friend of his, or one whose sense of religious propriety was outraged, or whose political convictions were slighted, might be provoked to assault the publisher. Again, an article or some published matter might unsettle people's minds as to some established institution such as Church and State, and thus lead to instability and even revolution and class war.

It is, however, rarely that criminal libel operates, for the law respects the freedom of the Press in a democratic State, giving considerable latitude to journalists.

An interesting offshoot of criminal libel is that defamation of the dead might lead to a criminal prosecution, if it could be shown that the object was to bring contempt on his descendants and thus provoke them to a breach of the peace. Defamation of a dead person is not a cause of civil action.

Civil libel is what the journalist has to guard himself against, for not only is the editor and publisher answerable before the law in such a case, but also all who "assisted" in the publication. It makes no difference whether the libel appeared in a news story, its headline, an editorial, an illustration, a letter to the editor, or even an advertisement.

Defence Against Libel

And if the working journalist finds himself involved in a case of civil libel, what defence can he offer ? Broadly speaking, he can offer four different types of defence : (*i*) justification, (*ii*) privilege, (*iii*) fair comment, and (*iv*) apology. These may be mentioned in some detail.

Justification : The best defence to a civil suit for libel is the truth. Truth as a defence is called a justification. If defamatory words are proved to be true the person attacked cannot recover damages because, as a judge expressed, it, " the law will not permit a man to recover damages in respect of an injury to a character which he either does not, or ought not to, possess."

The onus of proving the truth of a libel is on the defendant ; and he must prove that the whole libel, not merely a part of it, is true. If a headline is libellous as well as the article over which it is placed, the truth of both headline and article has to be proved. For instance, the headline, "Shameful Conduct of an Attorney," appeared over a correct report of a court proceedings ; the report was held to be true, but damages were recovered for the heading.

Privilege : As a defence, privilege is permitted on the ground of public policy. Privilege is either " absolute" or "qualified". Absolute privilege is granted to Members of Parliaments in speeches inside Parliament, to judges, counsel and witnesses in statements made in judicial proceedings, to military and State proceedings and to State documents or Government *communiques*. A newspaper in recording any of the foregoing enjoys what is known as qualified privilege, which means that a plaintiff cannot succeed in claiming damages from a newspaper for reporting libellous statements from the above-mentioned sources unless he proves malice, that is improper motive, on the part of the paper.

The matter published by a newspaper enjoying " qualified privilege " must entail the fulfilment of its

social, judicial, or political duty. The published matter must be of "public concern" and for "public benefit". Reports thus published from these sources must be "fair and accurate". It is for the court, not for the jury, to determine what is privileged, for this is a matter of law and not of fact. The question of malice is, however, for the jury to determine.

Fair Comment : The journalist or a newspaper is free to make "fair comment" on all matters of public interest. The facts on which the comment is based must be true and the comment fair and without malice. Whether a matter is within the range of public interest is for the court to decide ; whether the comment is fair as based on the facts is a question for the jury.

The journalist must naturally know what exactly are matters of "public interest" on which he is free to make fair comment. Matters of public interest are : (*i*) all State matters, everything concerning Government, Parliament or Parliamentary committees, (*ii*) the public conduct of everyone who takes part in public affairs, but not the private conduct of such persons, save in so far as it affects their public relations, (*iii*) legal and ecclesiastical matters, (*iv*) places of public amusement or entertainment, (*v*) art and literature, but not the private character of the artist or the writer, (*vi*) management of public institutions and (*vii*) anything, in short, that invites public attention or criticism. Some judicial pronouncements should prove to be helpful. Here are two :

LORD TENTERDEN : "It must be assumed that a man is entitled to entertain any opinion he pleases, however wrong, exaggerated or violent it may be, and it must be left to the jury to say whether the mode of expression exceeds the reasonable limits of fair criticism."

LORD ESHER : "Every latitude must be given to opinion and to prejudice, and then an ordinary set of men with ordinary judgement must say whether any such man would make such a comment. Mere exagge-

ration, or gross exaggeration, would not make the comment unfair. However wrong the opinion expressed may be in point of truth, or however prejudiced the writer, it may still be within the prescribed limit. The question which the jury must consider is this : 'Would any fair man, however prejudiced he may be, however exaggerated or obstinate his views, have said that which this critic has said of the work which is criticised ?' If it goes beyond that, then you must find for the plaintiff ; if you are not satisfied that it does, then it falls within the allowed limit, and there is not libel at all."

Apology : Retraction offered by the journalist or newspaper usually lessens the amount of damages, but does not constitute complete defence. When an apology is published, it tends to prove that there was no malice on the part of the defendant.

The law provides that in any " public newspaper or other periodical publication, it is a good defence to prove that such libel was inserted without actual malice and without gross negligence and that before the commencement of the action, or at the earliest opportunity afterwards, the defendant inserted.. a full apology for the said libel."

Contempt of Court

In recent years there have been numerous cases of contempt of court committed by newspapers resulting in considerable hardships to journalists, who have been fined or imprisoned. The working journalist must, therefore, have a comprehensive knowledge of the operations of the law relating to contempt of court.

The principles underlying the law of contempt *vis-a-vis* the Press are as follows :

(*i*) It is a contempt of court to scandalize the court or offend against the dignity of a judge by attributing to him dishonesty or imporpriety or incompetence, regardless of the fact whether the case with regard to which the offending remarks were made is pending or has been decided.

(*ii*) It is a contempt of court to publish an article in a newspaper commenting on the proceedings of a pending criminal case or a civil suit reflecting on the judge, jury, the parties, their witnesses or counsel appearing in the case. It is immaterial whether the remarks are made with reference to a trial actually proceeding or with reference to a trial which is yet to proceed, provided that the comment has a tendency to prejudice the fair trial or influence the decision.

(*iii*) It is a contempt of court to publish any matter affecting the proceedings of a pending case which has a tendency to prejudice the public for or against a party before the cause is finally heard. It is not necessary to prove that a judge or jury will be prejudiced.

(*iv*) General criticism of the conduct of a judge, not calculated to obstruct or interfere with the administration of justice, or the due administration of law in any particular case, even though libellous, does not constitute a contempt of court.

Russell's Summary : Lord Russel, C. J., summarized the law of contempt of court in a celebrated passage which has guided most of the decisions taken in this regard by a number of courts in the British Commonwealth. The passage reads :

" Any act done or writing published calculated to bring a court, or a judge of the court into contempt, or to lower his authority is a contempt of court. That is one class of contempt. Further, any act done or writing published calculated to obstruct or interfere with the due course of justice or the lawful process of the courts, is a contempt of court. The former class belongs to the category which Lord Hardwicke, L.C., characterized as ' scandalizing a court or a judge '. That description of that class of contempt is to be taken subject to one and an important qualification. Judges and courts are alike open to criticism, and if reasonable argument or expostulation is offered against any judicial act as contrary to law or the public good, no court could,

or would treat that as contempt of court. The law ought not to be astute in such cases to criticise adversely what under such circumstances and with such an object is published, but it is to be remembered that in this matter the liberty of the Press is no greater and no less, than the liberty of every subject of the Queen."

Dignity of Courts : The journalist should assiduously avoid making any such statement as is likely to lower the dignity of a judge or a court, for in so doing he will be guilty of obstructing the course of justice. An article in the *Daily Gazette*, Karachi, suggested that the Chief Court of Sind had encroached upon popular liberties, and that it had by executive order endeavoured to compel Magistrates to pass demonstrably illegal orders. The article was held to be contempt of court in so far as its effect on an ordinary reader not versed in law would be that the Chief Court was unworthy of confidence and unfit to exercise the powers with which it was entrusted.

In the *Muslim Outlook*, Lahore, an article appeared under the caption, " Resign ". The article suggested that a judge of the Lahore High Court " should vacate his seat on the Bench in consequence of his judgement in the ' Rangila Rasul ' case," for the judge had " betrayed a deplorable lack of experience and sense of responsibility, two of the most essential qualifications for a judge of the High Court." It was held that the article went far beyond the region of fair comment or honest criticism, and constituted a contempt of a very serious nature. The respondents did not express any regret for their action. The Court passed a sentence of six months' simple imprisonment and a fine of Rs. 750 on the editor and a fine of Rs. 1,000 on the publisher.

When, however, the journalist criticises the acts of commission or omission of a judge which have no relation to his judicial capacity it does not constitute a contempt of court. An extremely interesting case of his kind arose in 1943 when a reporter of the *Hindustan*

Times of New Delhi sent a dispatch to the paper, which was published, containing the following " offending passage " :

" The judicial officers all over the Province have been, I, reliably learn, asked by the new Chief Justice of the Allahabad High Court, who, it is understood, has been requested by His Excellency the Governor for co-operation in war effort, to raise subscriptions for the war fund.."

The reporter's allegation that the new Chief Justice had sent any circular was untrue. Meanwhile, the High Court found the respondents—the editor, the publisher and the reporter—guilty of contempt of court on the ground that the report suggested that the Chief Justice had done something unworthy of a person holding that high office, and that as head of the High Court he had committed the gross impropriety of seeking pressure to bear upon judicial officers subordinate to his Court to ask for war contributions from litigants who were hardly in a position to refuse.

The editor, the publisher and the reporter, who were sentenced to fine or imprisonment, appealed to the Privy Council. The Privy Council held that the publication did not amount to contempt of court. It was observed :

" When the comment in question in the present case is examined it is found that there is no criticism of any judicial act of the Chief Justice, or any imputation on him for anything done or omitted to be done by him in the administration of justice. It can hardly be said that there is any criticism of him in his administrative capacity, for as far as their Lordships have been informed the administrative control of the surbordinate courts of the Province, whatever it is, is exercised not by the Chief Justice, but by the Court over which he presides."

Pending Cases : The greatest offence in regard to court proceedings that a journalist can commit is to comment

on matters *sub judice*, that is, cases being conducted at a court or proceedings that are imminent. The gist of the law on such cases is given by Oswald in the following words :

" Proceedings are pending immediately the writ is issued, and as long as any proceedings can be taken ; it is usually necessary to constitute the offence of contempt that the comments complained of should appear during such pendency. When the cause is dead or ended, comments may be made ; and the facts that a new trial has been moved for makes no difference. But it has been held a contempt to publish comments on a trial which has ended in the disagreement of the jury, rendering a new trial probable, or to publish comments after or during a magisterial inquiry or a coroner's inquest and before the committal of the accused person for trial. After a case has ended, a publication with respect to it, which was designedly incorrect and misleading, was treated not as a case of contempt but as one for which the remedy was an action for libel.

" It is not a contempt to comment on proceedings threatened but not actually commenced. Where a husband had obtained a decree of judicial separation against his wife, and after such decree the wife molested him, Butt, J., held that he had no jurisdiction to attach her for contempt for such molestation. Adverse criticisms upon the conduct of a judge in a case finally disposed of amounting to a personal attack of a gross kind upon his judicial character may be punished as a contempt of court although the case is ended ; but other comments, or mere reflections on the judge or the jurors, parties or witnesses, when the case is ended, do not, it is conceived, amount to contempt."

An action has been held to be at an end after the judgement has been delivered, although the time for entering an appeal had not elapsed. A criminal cause is also pending during the period between conviction on indictment and expiration of time for notice of appeal to Court of Criminal Appeals ; or, if such notice be given, the determination of the appeal.

Prejudicing Trial : Any published statement that tends to prejudice or influence the minds of those who constitute the tribunal which is to try the persons mentioned in the publication amounts to a contempt of court. Wills, J., observed :

" .. The reason why the publication of articles like those with which we have to deal is treated as a contempt of court is because their tendency, and sometimes their object is to deprive the court of the power of doing that which is the end for which it exists, namely, to administer justice duly, impartially, and with reference solely to the facts judicially brought before it. Their tendency is to reduce the court which has to try the case to impotence, so far as the effectual elimination of prejudice and prepossession is concerned."

In R *vs* Empire News, Ltd., the newspaper had commented on the accused charged with murder. In delivering the judgement, the Earl of Reading, L. C. J., said : " The courts should not permit the investigation of murder to be taken out of the hands of the proper authorities and to be carried on by newspapers. The liberty of the individual, even when he was suspected of crime, and indeed even more so when he was charged with crime, must be protected, and it was the function of that court to prevent the publication of articles which were likely to cause prejudice."

Contempt in Headlines : The sub-editor or the make-up man is not only responsible to his employer for any legal pitfalls creeping into the copy sent to the Press, but also runs the risk of legal action against him for composing misleading headlines. In the Calcutta *Amrita Bazar Patrika* case (1933), the headlines over the report of a pending case appeared thus : " Identity Doubtful "— " Not Guilty of Any Offence ". It was observed in this case that where headlines taken collectively amounted to a criticism of the prosecution case under the guise of a summary of the day's proceedings, they obstructed the course of justice, tended to prejudice the mind of the public and of persons connected with the case, and were therefore a contempt of court.

Contempt in Advertisements : Even advertisements in a newspaper can involve an editor and a publisher in legal action. For instance, an advertisement appeared in an English newspaper that whoever should discover or make legal proof of the marriage in question should have a reward of £ 100. It was held that a contempt of court had been committed, as the advertisement sought to take from the court its jurisdiction to determine the legality of marriage in that case.

Effect, Not Intention : The journalist cannot plead absence of intention to prejudice the court ; what is important is the effect of his publication. After absolving the respondents from all intention to prejudice the trial of the accused, Davar, J., of the Bombay High Court, remarked : " But the consideration of this question does not depend on mere intention. It depends on what the probable effect of a publication of this kind would be on the trial of the accused . ."

In another case of a similar nature, Wadia, J., observed : " The intention of the writer may often be of secondary importance ; the question is, what is the effect of the articles, and have they a tendency to obstruct and interfere with the due and proper course of administration of justice ?"

Lord Langdale, M. R., remarked : " Whatever might have been his belief at the time he published these articles, that belief will not protect him from the consequences, if his publication has been of such a nature as to disturb the free course of justice."

Other Forms of Contempt : The circumstances in which contempt of court can be committed are numerous. The following list shows the various ways in which the journalist may unwittingly get involved in court proceedings :

(*i*) Comment on the conduct and behaviour of petitioner in lunacy proceedings.

(*ii*) Comment on the conduct of a debtor in bankruptcy proceedings.

(*iii*) Comment on prisoners.

(*iv*) Imputation of fraud or dishonesty.

(*v*) Charge of undue influence.

(*vi*) Making libellous statement on parties or witnesses.

(*vii*) Comment against conduct of defendant.

(*viii*) Abusing persons making affidavits.

(*ix*) Making allegations of prejury.

(*x*) Making statement suggesting that plaintiff's case is untenable.

(*xi*) Reflection on goods supplied by the plaintiff.

(*xii*) Disputing validity of a patent in a newspaper during pendency of suit.

(*xiii*) Advertisement offering reward for securing evidence in a pending matrimonial suit.

(*xiv*) Advertisement as to proof of adultery of wife.

(*xv*) Publication before hearing of documents connected with the cause *e.g.*, counsel's brief, plaintiff's statement of claim containing allegation against defendant, affidavit or writ charging fraud, interim report of receiver, list of creditors in bankruptcy proceedings.

(*xvi*) Publication of inaccurate proceedings.

(*xvii*) Theatrical impersonation of prisoner.

(*xviii*) Publication of and comment on proceedings held in camera.

(*xix*) Publication of article after conviction but before judgement.

(*xx*) Inserting paragraph anticipating result of the pending case.

(*xxi*) Making reference to a case only for political purpose without mentioning the names of the parties in the action.

(*xxii*) Publishing photograph of an accused where question of his identification is involved.

(*xxiii*) Publishing beforehand what purports to be the defence to be put forward by an accused.

(*xxiv*) Displaying misleading headlines.

(*xxv*) Conducting an independent investigation into a crime for which a person has been arrested and publishing the result of that investigation.

APPENDICES

I—NEWSPAPER TERMINOLOGY

Like other craftsmen, journalists have a language of their own. It comprises technical terms used in the reporters' gallery, at the sub-editorial table, in the printers' room and in the newspaper office. A knowledge of these terms, most of which are slang, helps the working journalist in his daily round of duties.

Ad— Short for advertisement ; generally, display advertisement.

Add— Copy to be added to story already written ; matter to be added at end of news story, *e.g.*, Add 1 Accident ; Add 2 Accident.

Ad-side— Part of newspaper composing room exclusively reserved for setting advertisements in type.

Advance— Copy sent in advance of a coming event, hence often to be held for a specified release date.

Agate— $5\frac{1}{2}$ point type. Newspaper columns and advertisements are measured by agate lines.

Alibi-copy— News-story duplicates placed in the morgue.

Alley— Print-shop aisle, as ad-alley, linotype alley, Sunday alley.

All in hand— Copy is said to be "all in hand" when it has all been given out to the compositors.

All up— Once copy is set, it is said to be "all up".

A.M.— A morning newspaper.

Angle— Special aspect, or slant, of a news story.

Angle bars— Press devices for turning paper into folder or in new direction.

Assignment— News gathering task allotted or assigned to a reporter

Assignment book—Register, normally kept by the editor, as record of assignments given to different reporters.

Astonisher— Newspaper slang for exclamation mark.

Bad break— Awkward typographical appearance resulting when body type begins a new column or new page with a short line; also when a story ends a column with a paragraph, but continues elsewhere.

Bank— A section of a multiple-section headline; same as deck, ; a cabinet or bench designed to receive type or other units of composition.

Banner— Headline extending across a page; also called "streamer".

Beat— Reporter or journalist's regular run, that is, territory or area covered by him, such as police beat, city corporation beat; also used for news story which is exclusive to a newspaper, generally called "scoop".

Ben day— Mechanical process used in shading engravings.

B.f.— Short for bold or black face type.

Binder line— One line of large type, on an inside page, over an especially lengthy story or a number of stories on one general topic.

Blanket head— Headline across all the columns above a story or department.

Blind interview—Interview story that does no disclose the name of person interviewed.

Body type— Type in which greater part of newspaper text is set, usually 8-10 point.

Boilerplate— Syndicated material in the form of thin metal plates.

Boil it down—Term used for reducing text of copy.

Border— Strips of type metal used to form boxes about headline or news story ; borders are in many forms—stars, dots, wavy lines, double lines, etc.

Box— News, feature or editorial matter enclosed by rules or borders, and forming a square or oblong.

Box head— A headline enclosed in a box.

Box story— News story or feature enclosed in a box.

Break— Point at which a story turns from one column to another ; a story " breaks " when it becomes available for publication ; news is said to " break " when it happens.

Bromide— A trite, hackneyed expression.

Bulldog— Name given to an early edition or edition at irregular hour.

Bulletin—	Significant last-minute news item on an important event.
Byline—	The author's name at the start of a story, as "By Andrew Smith ".
Cablese—	Coded copy sent by cable.
C. and L.C.—	Capital and lower case letters.
Canned copy—	Copy released by Press agents.
Caps—	Capital letters
Caption—	Literally, any heading, but used specially for picture headings and accompanying text.
Case—	Cabinet of type where printer works.
Catchline—	A guideline or slugline.
Chase—	A metal frame into which a forme—*i.e.* type and cuts in page form—is locked before being sent to the stereotyping department or press room.
Circus make-up—	Use of many headlines of various sizes and many kinds of type to make up a page, creating a bizarre effect.
Clean proof—	Proof needing few corrections.
Clips—	Abbreviation for newspaper clippings.
Clipsheet—	A sheet, usually printed, containing several publicity stories which can be clipped.
Col—	Abbreviation for column.
Coloroto—	Coloured rotogravure.

Column rule— A rule used to separate columns.

Combination head—A headline of two or more sections the first deck of which extends across two or more closely-related stories.

Composition—Assembled types, slugs or other typographic units.

Condensed type—Type which is narrower than standard width; other widths include standard, extended and extra-condensed.

Copy— Term applied to all news manuscript; any manuscript for publication; all written material.

Copy-holder— In proof room, the standard practice is that one proof-reader holds the proof of the type matter and makes corrections and another holds the copy and reads it aloud for comparison purposes. The latter is called copy-holder.

Correspondent—Person engaged on special assignments. Term usually applied to out-of-town reporter.

Cover— To get the facts about an event.

Credit line— A line giving source of copy or illustration.

Crossbars— Printing press attachments for guiding or turning the print paper.

Crossline— A single line of type—in a multiple-deck head—occupying the full width of the measure.

Cub— A beginner in reporting.

Cut— A newspaper engraving ; any metal plate bearing a newspaper illustration ; also used for " cutting or reducing the length of a story."

Cutline— The capition for a cut, consisting of " underlines " or " overlines".

Cutoff— A rule used to separate advertisements or stories or other units of composition ; a full-width rule in any given measure.

Dashes— Short lines which separate parts of headlines or stories, that is, separating stories from headlines; dashes separating parts of headlines are short, and those separating headlines from stories are generally long.

Dateline— Place of origin and date put at the beginning of non-local news ; world capitals in datelines generally are printed in capital letters, with the name of the country omitted except in cases where confusion is likely to arise.

Deadline— The last moment to get copy in for an edition.

Deck— A bank, that is, a section of a headline.

Devil— The printer's apprentice.

Dope— Advance news story material or information, usually rumour.

Double— Material set twice and repeated in same newspaper.

Double truck—Two adjoining pages made as one ; a two-page advertisement made up as a single unit.

Drop head— Headline that accompanies a streamer.

Dropline— A headline with two or more type lines with second and following lines indented to the right to suggest a flight of stairs.

Dummy— Diagram or layout of a newspaper or magazine page, showing the position each story and picture is to have.

Dupe— Duplicate ; same as double. Also carbon copies of news stories.

Ears— Small boxes on either side of the newspaper title plate or nameplate on the front or the back page.

Editorialize— To express opinion in news story or headlines.

Em— The square of any type body size ; formerly it was the space occupied by the letter M ; straight composition is generally measured by ems, a 6-point line 1 inch wide containing 12 ems, a 12-point line containing 6 ems, and so on ; a pica em, or pica, a standard unit of measurement among printers, is 12 points or approximately 1/6 inch ; an em quadrat, or quad, is sometimes called a " mutton quad " to avoid confusion with the sound of en quad.

En— One-half of the width of an em in the same font ; an en quad is sometimes called a " nut quad " to avoid confusion with the sound of em quad.

Exchanges— Copies of other newspapers received on an exchange basis.

Exclusive— A news story is exclusive when it is the property of only one newspaper.

Fake— A false news story.

Fat head— Headline too large for the space where it is placed.

Feature— A story, though timely and interesting, is not exactly news ; also used to denote the most significant or interesting part or point in a news story ; to feature a story is to give prominence to it by display, etc.

File— A correspondent files a story when he despatches it by wire or wireless.

Filler— Copy used merely to fill space ; short items that may be placed anywhere on the page, as distinguished from stories bearing top heads.

Fingernails— Printer's slang for parentheses.

Flag— Title of newspaper appearing on first page ; statement of ownership, principles, and so forth, beneath the name of newspaper, now usually at the top of the first column on the editorial page ; same as " masthead ".

Flash— A short message briefly summarizing a news event ; warning given by telephone, telegraph, or wireless that conveys the first brief word of an event that has just taken place.

Flatbed press—A press that prints from flat formes.

Flimsy— Thin carbon copy of a manuscript.

Flush— Headline the line or lines of which begin at the extreme left, or end at the extreme right, of any measure ; usually meaning at the extreme left.

Fold— The point at which the newspaper is folded ; important news should always be placed above the fold, that is, in the upper half of the page.

Folio— A page size ; page number—" Page 2 " or " 2 ".

Follow, Follow-up—A story giving later developments of one printed earlier ; same as a second-day story ; also, a subsidiary story following a big lead, and relating the same or a similar subject.

Follow copy— Instruction to printer or compositor to set the copy exactly as it is written ; also used in referring proof back to proof room for correction.

Folo— Follow ; instruction to reporter to obtain new developments of a story.

Font— A complete assortment of types of a single style and point size.

Foot tick— The bottom heavy metal bar of a chase used in locking it.

Form or Forme—Made-up composition ; a page of type locked within a chase and ready for the press.

Format— The physical plan or characteristics of a publication or other item of printing ; see dummy and layout.

Fotog— Short for photographer.

French rule— A tapered rule or dash thicker in the middle than at the ends.

Fudge box— A mechanical device that fits into a printing press cylinder and that contains tapered slugs, or slugs or hand types supplemented with tapered leading material, for the printing of late news bulletins, in areas left blank on front pages, after the regular formes have gone to press ; the box or column for last-minute news.

Furniture— Wood or metal pieces, less high than type, used for packing type in order that a forme may be locked.

Future— A note about a story that will develop later ; memorendum of a future event.

Galley— A three-sided metal or wooden tray used to contain composition before it is placed in a chase ; oblong tray for holding type.

Glossy— A shiny photographic print preferred by photoengravers.

Grapevine— Set copy which may be used at any time as filler.

Green proof— First proof taken ; therefore proof that is not yet corrected and that contains typographical errors.

Guideline— Same as catchline ; word or two given to each story as a guide to sub-editor and printer ; thus a fire story will have " Fire " as guideline, and each section will be so marked, *e.g.* " Add Fire 1 ", " Add Fire 2 ", " Fire head ", " Insert Fire ".

Hairline boxes—Shallow little column boxes, usually one column, made of border rule that prints in extremely fine lines.

Half stick— Matter set in one half-column measure.

Half-tone— A picture that is photographed on metal through a screen and chemically or electrolytically etched.

Handout— Copy supplied by Press agent.

Hanging indent—A head the first line of which is full width, with following lines uniformly indented to the right.

Head— Short for headline.

Hellbox— Box or other receptacle where discarded type and furniture are thrown.

High leads— Leads which stick up in the columns and print undesirably.

High lines— Lines of irregular depth resulting from a faulty linotype.

Hold for release—Instruction placed on copy to be set, but not printed until the editor incharge so orders.

Holding— Holding up the paper or presses by delaying the deadline to accommodate news story of supreme importance.

Hole— Any vacant space on a page.

HTC— "Head to come"; used when the story is rushed to the composing room before the headline is written.

Human interest—Stories with a little news oddity about people, not necessarily with straight news ; phase of the news appealing emotionally.

Imposing stone—The stone-topped or steel-topped table on which formes are locked in chases.

Indent— Instruction to compositor to start a line a specified distance inward from the margin ; matter may be indented one em at the left or one em at the end of each line creating a little white space area, and emphasizing the text so treated.

Index— An index of the day's news usually on the front page.

I.N.S.— International News Service.

Insert— Matter to be incorporated into a story that has gone to the composing room.

Interview— A conference for the purpose of obtaining news ; a story based on an interview.

Ital— Short for Italics ; type the letters and characters of which slant to the right.

Jim dash— A comparatively narrow dash often used between the decks of a multiple-deck head, or under a head, or between items in a column or department.

Jump head— A headline over part of a story continued from another page in the same issue.

Jump lines— Lines such as " Continued on page 7" or " Continued from page 1 " to indentify a continued story.

Justifying, justification—Spacing out a line to fill a column or type to fill a forme.

Kill— To exclude from copy ; to destroy a story in type.

Label head— A colourless headline ; permanent headline fixtures, such as " Business and Commerce ", " Listening Post ".

L.c.— Lower case ; small letters, not capitals.

Lead— (Pronounced leed) ; the first paragraph or first few paragraphs ; the opening sentence.

Lead— (Pronounced led) ; a strip of metal less than type high, and that can be up to 4 points in thickness, used to separate type-lines or other units of composition.

Leader— Leading editorial.

Leaders— A row of dots, often used in statistical work, sports summaries.

Legend— The line or lines under an illustration.

Legman— One who gets news but does not write it himself.

Linos— Abbreviation for linotype, a type setting machine.

Layout— A sketched outline of a page, or part of a page, for the guidance of compositors or make-up men ; a picture or a group of pictures given special treatment for a story.

Line-gauge— A printer's instrument of measurement usually marked off in picas, half-picas and agates, and sometimes, as well, in inches and fractions of inches ; sometimes called a pica-stick, pica-rule or rule.

Local— A local news story.

Log— A book of assignments.

Logotype— A single type-high unit of composition incorporating two or more characters for use together; two or more characters somewhat cut away on one or both sides to bring about a closer fitting of the characters when used together, thus : "ff", " fi ", " ing ", " the". Sometimes applied to a nameplate.

Magazine— Section of a linotype machine containing matrices.

Make-up— The art of arranging news matter, illustrations and advertisements on the pages of a newspaper in the most effective way.

Masthead— Matter printed at the top of the editorial column, stating the title, publisher, place of publication, etc., from the nautical terms indicating the top of the mast from which a flag is flown ; also called " flag ".

Mat— Short for matrix.

Matrix— The paper-mache mould of a page of type used for making a stereotype plate ; the linotype brass mould for casting type.

Minion— Seven-point type.

Monotype— A type casting machine that makes a single character at a time, as opposed to the full lines of a linotype machine.

More—	Written at the bottom of a page of copy indicating " more to follow " ; sometimes, written " MTF ".
Morgue—	The newspaper's library ; repository for clippings, photos and all types of reference material.
Morse code—	The code used by telegraph operators, or teleprinters.
Must—	When " must " is written on copy by the person incharge, it must be used on that day without fail.
Nameplate—	Title or name of newspaper on the front page.
Night shift—	Staff engaged on night duty.
Nonpariel—	Six-point type ; unit of measurement of type widths.
Obit—	Short of obituary ; biographical material about a person not necessarily dead.
Over-banner—	A banner above a nameplate ; skyline streamer.
Over-line—	Caption above an illustration.
Pad—	To make a story long by padding it out with words.
Page proof—	Proof of an entire page, taken only in exceptional cases to guard against any serious mistake.
Photoengraving—	A picture photographed on metal, which is then given relief for printing reproduction by being etched either chemically or electrolytically.

Pi—	Jumbled up type.
Pica—	12-point type, approximately 1/6 inch.
Pick-up—	Standing type that is to be included with new copy ; an instruction to the composing room to include such type with that which is being set.
Pix—	Pictures.
Plate—	A page of type cast in metal ready to be locked in the press.
Play-up—	To give prominence to some aspect of news.
P.M.—	An afternoon paper.
Point—	A unit of measurement in which type sizes are designed ; approximately 1/72 of an inch.
Precede—	Material to precede the copy already set in type.
Press Agent—	A person employed by an institution, corporation, actor, etc., to contact the Press and secure publicity ; he issues releases.
Proof—	An imprint of set type used in correcting errors.
Proof-reader—	Person who reads proof to correct errors.
Pull—	Proofs are always pulled from the type; proof thus pulled.
Pull in—	Printing matter without waiting for proof room corrections.

Punch— A quality in words, stories and headlines which makes them vigorous, snappy and appealing.

Put to bed— A newspaper is put to bed when plates or type are locked up and the press is ready to roll.

Quadrat or quad—A lesss than type high blank printing until which is as wide as it is high.

Query— Question on an event sent by a correspondent to a paper or by a paper to a correspondent ; used also for proof-reading mark when copy is not clearly understood.

Quotes— Quotation marks.

Rack— Cabinet containing galleys of type.

Railroad— To rush copy in an emergency to the composing room without careful editing.

Release copy—Copy that is not to be published until a certain release date ; important documents, such as Government *communiques* on matters of supreme national issues, come in this form.

Revise— A second proof of type, after the first has been checked.

Rewrite— Every large newspaper has a number of rewrite men, picked for their ability as writers, who receive information over the telephone and write it up, rewrite poorly written stories of all kinds, and boil down the matter received from news agencies.

Ring man— Printer who corrects type.

Roto— Short for rotogravure.

Run— Reporter's run is this " beat " or his area of coverage of news.

Rule— Metal strip used in separating columns, making borders, etc.

Run-in— To make a series of sentences, names, etc., into one paragraph if each one of the series has been set up as a short separate paragraph or line.

Runnig stories—Stories sent to composing room in sections.

Rush— Instruction on copy to ensure rapid handling in composing room.

Sacred cows— Slang for material or interest to the publisher or editor which must be printed, personalities or institutions given special newspaper favour.

Schedule— List of assignments kept by the editor ; a list of stories edited and headed by a sub-editor ; a dummy page.

Scoop— News story which is the exclusive property of one paper ; a scoop means victory over a competitor.

Sectional story—A big news story with different aspects appearing under two or more separate heads ; a story sent in takes to the composing room.

See copy— A direction to the proof room, meaning look up the original manuscript and compare it with proof, which appears to be wrong or to have something omitted.

Set flush—	To set without paragraph indentation or margin.
Shank—	Main body or stem of a unit of type.
Sheet—	Slang for newspaper.
Short—	A brief news item or filler.
Shoulder—	Top surface of type on which the character is made.
Slant—	An angle of a story.
Sleuth—	Newspaper slang for reporter who specializes in stories that require exhaustive investigation, detective work.
Slug—	A line of composition produced on a slug-casting machine ; a less than type-high blank printing unit 6 or more points thick.
Small Caps—	Small capital letters.
Soc—	Abbreviation for society ; copy about society news.
Spaceband—	A steel device consisting of two co-operating wedges for the automatic spacing of lines on slug composing machine.
Spacing—	Inserting strips of metal to widen space between letters or words or groups of words.
Spike—	To kill a story ; to reject a copy.
Spot news—	Unexpected, live, important news.

Spread— A chief story and its auxiliary stories ; a story requiring a headline at the top of a column ; also used to indicate the headline itself.

Standard type—Type of standard width.

Step lines— Same as droplines.

Stet— Let it stand ; used for indicating that matter marked for correction or omission is to remain as it was originally.

Stick— A measuring unit for type equalling two inches ; a type holder.

Stone — A stone-topped or metal-topped table on which a page is assembled.

Story— A news story or article submitted by reporter.

Streamer— Same as banner.

String— Clippings pasted together in a long string or strip.

Style sheet— Also called "House Style" or "Style book" ; sheet or booklet containing instructions, etc., on the style in language, punctuation, policy matters followed by a newspaper.

Stuff— Raw news material.

Sub— Short for sub-editor.

Subbing— Process of sub-editing, that is, editing copy.

Subhead— A line or two-line head used to break up a long story.

Syndicate— An organization either inside or outside a newspaper office that buys and sells newspaper and magazine features such as comics, pictures, department articles, etc., hence syndicated features.

Table— Tabulated statement.

Take— A small portion of copy given out to machine operators by the copycutter to be set in type ; a small portion of a story sent by the sub-editor to the composing room.

Telephoto— Photograph received by wire.

Thirty— 30 ; used in some newspaper offices as closing mark for news stories ; the end.

Tie-back or Tie-in—Inclusion of previously printed information in a later story to refresh the reader's mind.

Time copy— Copy set in type and held for future use.

Tip— A bit of information which leads to a story.

Title line— Same as signature or byline.

Toe nails— Parentheses.

Tombstone— When heads of the same size are placed side by side they are said to be tombstoned.

Tr— Abbreviation of transpose.

Trim— Reduce story in length.

Turn— A story is said to turn when it runs from the bottom of the last column on the first page to the top of the second column ; no jump head is required.

Type high— Printing height ; ·918 inch.

U and L.C.— Upper and lower case letters ; capital and small letters.

Underlines— Lines or text to be run beneath illustrations.

U. P.— United Press.

Verse Style— Instruction to set in the manner of poetry.

Wooden head— Meaningless headline.

Widow— A very short word, or part of a word, standing alone on the last line of a paragraph of body type.

Wrong font— Type of different style or size from that in which the text is set.

Yellow journalism—A journal specializing in sensationalism.

Zinc— Common expression for a zinc etching ; a cut without a half-tone screen.

II—SPECIMEN STYLE BOOK

Nearly all standard newspaper offices possess what is known as a "style book" or "guide to house style", which contains rules and instructions on the details of newspaper style and policy to ensure uniformity in their writing and editing. Different newspapers have different rules.

The following outline of a style book has been prepared by the author keeping in view the peculiar requirements of newspapers on the Indo-Pakistan subcontinent. It merely seeks to suggest the lines on which a complete style book can be compiled.

I—Introduction

A newspaper is a public trust, and journalists are public servants. Therefore, be honest and fair. Remember that there are two sides to every question. Make fairplay the standard of news presentation. News should be objective, accurate and true.

Remember that news-columns are not the place for comments. Comment is the privilege of the editorial column or of columns exclusively devoted to views.

Do not be satisfied with the second-best. Strive for the best results. Do not think that the reader is a fool. He can tell a good paper from a bad one, and he will not endure a bad newspaper too long.

II—Dateline

Put the name of a city in dateline, or credit-line, in capitals, and the country or province in lower case ; omit the name of country or province if the city is well-known ; abbreviate months of more than five letters ; begin the story immediately after a dash and on the same line ; omit year and rd, st, th (after figures). Here are specimen datelines : HYDERABAD, Sind,

Jan. 13.—Fire detroyed...... NEW YORK, July 13.—Fire destroyed......

The dateline of a local story should appear without date, but mention the day of occurrence, *e.g.* FRIDAY.—Fire destroyed......

The source of news must always be acknowledged. If it is from the paper's own representatives, the line By Our Staff Correspondent, or From Our Special Representative, or By Our Special Correspondent should be inserted between the headline and the story. Other sources, such as news agencies, should be acknowledged at the end of the story preceded by a dash, *e.g.*—Reuter, —APP,—Star, etc.

III—Capitalization

The general principle to be followed is to use capitals only when necessary. Excess of capitalization tends to spoil the effect. If in doubt, do not capitalize.

Capitalize—

All proper nouns, months, days of the week ; but not the seasons. Thus : Pakistan, August, Wednesday, summer.

The first letter of a sentence, the first letter after a full stop and the first letter after a question mark ; but not the first letter after a semicolon.

The first letter after a colon in giving a list ; but if the colon merely indicates a pause longer than a semicolon, a capital letter is not necessary.

The first letter in the middle of a sentence in quotation which makes a complete sentence by itself : The Magistrate remarked, " This is poor defence." The first letter in quotation which is grammatically part of what precedes is not to be capitalized : He remarked that he admired " this panorama of ugliness."

Titles of newspapers and periodicals : the " Statesman", the " Pakistan Times ", " Dawn "; do not capitalize " t " in " the " before the name of a newspaper or periodical, except in " The Times ".

Titles and designations preceding names : Sub-inspector Abdur Rahman, Justice Abdul Qadir, Senator Warren, Premier Attlee.

Titles denoting official position, rank or occupation are not to be capitalized, except those of cabinet ministers, presidents of states, legislators, kings, emperors, the Pope and high dignatories. Thus : Abdur Rahman, sub-inspector of police, Abdul Qadir, judge of the High Court ; but, Warren, Senator; Attlee, Premier.

College or university degrees and academic honours : M. A., Ph. D. Names of college and school classes should not be capitalized : matricultation, intermediate, bachelor of arts, master of arts.

Names of associations, institutions, clubs, social, political, cultural, etc. Republican, Muslim League, Socialists, Young Men Christian Association.

Schools, colleges and other main divisions of a university : Islamia College, Government High School, University of the Panjab ; but Muslim colleges, Government schools, Pakistani universities.

Church and State : Roman Church, sovereignty of the State ; but Badshahi mosque.

Building, hall, house, hostel, hotel, when used with a specific name : Jinnah Hall, Mayo Hospital, Taj Mahal Hotel.

Departments of the Government : Department of Industries, Department of Agriculture.

Army, navy and air force when denoting the country to which they belong : Pakistan Army, Pakistan Navy,

Pakistan Air Force ; but the army, navy and air force of Pakistan.

Names of religious denominations or racial and national groups : Muslims, Christians, Hindus, Sikhs, Negroes, Indians, Pakistanis, Americans.

Philosophic, literary, or artistic schools of thought : Futurists, Surrealists, Stoics, Epicureans.

Distinguished epochs of history : Middle Ages, Dark Age, World War I, Independence Day.

. Name of holidays : New Year's Day, I'd-ul-Fitr, Basant, Fourth of July.

Principal words in the titles of books, poems, plays, lectures, pictures, toasts, etc., including the intial " A " or " The ": " The Invisible Man ", " A Passage to India ".

Symbols which have a distinction of their own : Hammer and Sickle, Stars and Stripes, Tri-Colour, Crescent, Union Jack.

Adjectives derived from proper names : Elizabethen, Victorian, Shavian.

Fanciful titles : the Celestial City, the Grand Old Man of Lahore, the Bard of Avon.

Terms preceding Roman numericals : Book V.

Bills and acts : Anti-Corruption Bill, Age of Consent Act.

Religious or political events : Last Supper, Lord's Prayer, Prophet's Birthday, Commonwealth Ministers Conference.

God and all nouns and pronouns for God : Providence, Almighty, Omnipresent ; but gods, godliness.

Cape, isthmus, ocean, bay, river, pole, etc., when associated with specific names : Isthmus of Corinth, Cape of Good Hope, Indian Ocean, River Ravi; but Ravi river.

Province, district, tehsil, county, etc., when preceded by proper name : Essex County, Punjab Province, Lahore District, Una Tehsil ; but the county of Essex, the province of Punjab, the district of Lahore, the tehsil of Una.

Specific regions : Middle East, Near East, Far East, North of England, South of England, Western Pakistan, Eastern Pakistan.

Street, avenue, road, if preceded by proper names : Hornby Road, Elphinstone Street, Jinnah Avenue, Lawrence Gardens.

Don't Capitalize—

Points of compass: east, south-east, unless abbreviated, *e.g.* S.-E., N., S.

Common religious words : heaven, hell, angel, devil.

Words of common usage : india rubber.

Prefixes such as: von, van, de, di, la, le, except where they begin the sentence. Capitalize the prepositions de, d', le, la, l', da, della, du, when not preceded by a Christian name : La Fontaine, De Colligny.

Scientific names of plants, birds and animals, unless specially associated with proper names.

Titles in lists of office-bearers : president, A. Quddus; secretary, A. Qadir ; treasurer, A. Wahid.

The word " government ", unless it refers to a particular government : the government of a country ; but the Government of Pakistan or the Pakistan Government.

Foreign words : *communique*, *ultra vires*, *bona fides*, *sine qua non*.

Common names of celestial bodies : sun, moon, earth, star ; but Jupiter, the Milky Way.

IV—Names

You cannot be too careful with names. Incorrect spelling of names is highly undesirable. Pakistani and Indian names are very tricky. Once you select a given spelling of a particular name, stick to it throughout the columns of an edition of the paper. Don't spell Abdul Qayyum, in the same issue, as Abdul Quayyum, Abdul Qayum, and Abdul Qaiyum. The general rule is to spell the name exactly as its owner spells it.

Make constant use of the reference books for names, like Whitaker's Almanack, the Statesman's Year Book, The Times Atlas, the Dictionary of National Biography, The Indian Year Book, Who's Who in Pakistan, Who's Who, reliable directories, encyclopaedia, etc.

Do not abbreviate names, unless they are nicknames : Mohammad Ismail, and not Mohd. Ismail ; you may write Harry Truman, Will Rogers.

Different nationalities have different ways of using principal names. Study their usage carefully. Broadly speaking, the first name or the Christian name is the principal one in the East, while the surname is the principal one in the West. There is, however, no hard and fast rule about this issue. What is important is that the paper should adhere faithfully to one form of usage, whatever has been decided upon.

A person's name should be used at its full length in the beginning, and cut to the minimum length in subsequent copy. Don't cut South Indian names as you please. It is Rajagopalachari. You cannot help the length. If you find that cutting down a name is doubtful, don't attempt it. Use the full name each time.

Here are a few suggestions. Make them the basis of detailed investigation :

Names can be cut down thus : Liaquat Ali Khan to be used in the beginning ; and then, Liaquat Ali, or just Liaquat.

Do not use Mr. before only the Christian name : Mr. Liaquat Ali Khan ; but not Mr. Liaquat.

For British and American names use Mr., for most other nationalities use M. (Monsieur) . Mr. Winston Churchill, Mr. Truman, M. Bidault, M. Stalin, M. Nebil Beti.

Use the Christian name after " Sir " : Sir Douglas Gracey, Sir Douglas ; but not Sir Gracey.

Say wife of Mr. Justice Abdur Rashid, not Mrs. Justice Abdur Rashid. It's Dr. and Mrs. Smith, not Mrs. and Dr. Smith.

Master So and So is not a desirable newspaper practice. Exception may, however, be made for men like Tara Singh.

It is impossible to speak of Mrs. Mary Carson, " nee " Mary Harrison, for one is never born with a Christian name, but with a surname. It is Mrs. Mary Carson " nee " Harrison. When a widow has remarried, " nee " is used only for her maiden surname. It is wrong to say Mrs. Mary Carson, " nee " Mrs. Mary Henderson.

Do not add Mr. or M. to Arab names possessing Bey or Pasha. It is Mustafa el Nahas Pasha., and not Mr. Mustafa el Nahas Pasha. It is Mohammad el Bialy Bey, or Mohammad Bey el Bialy, and not M. Mohammad el Bialy Bey. Bey and Pasha are titles like Sir and Lord.

Chinese is a monosyllabic language ; generally, therefore, Chinese names should be written with each syllable capitalized. The Chinese as a rule write the surnames first and put their Christian names last. It is Chiang, and not Kai-shek ; Mao, and not Tse-tung.

In French newspapers, omit " the " before newspapers beginning with Le or L'. It is Le Journale, L'Echo de Paris, and not the Le Journale, etc. Le and L' are equivalents of " the " in English.

Il and L' in Italian newspapers are also equivalents of " the " in English.

Similarly in Arab newspapers, Al stands for the English " the ". It is Al Misry, and not the Al Misry.

V—Abbreviations

The general rule for abbreviation is—when in doubt, spell it out. Spell out anything that is not good to look at or is confusing when abbreviated.

The use of abbreviations should be avoided in straightforward copy. Abbreviations save space ; but their unnecessary use renders the text cumbersome.

There are terms which are more known by their abbreviations than when written out in full : C.I.D. for Criminal Investigation Department, UNESCO for United Nations Education, Scientific and Cultural Organization. Abbreviate only such words as are commonly understood : Y.M.C.A., S.P.C.A.

Abbreviate words like Doctor (Dr.), Honourable (Hon.), Professor (Prof.), Right Honourable (Rt. Hon.), etc.

Abbreviate :

Names of months in dates and datelines that contain more than five letters : Jan., Feb., March, April, May, June, July, Aug., Sept., Oct., Nov., Dec.

Academic degrees after a name : M.A., B.A., Ph.D. Don't say Dr. Herbert Marshall, D.Sc. Have one of the titles only.

Morning to a.m., and afternoon to p.m. The hour must not stand alone, that is, it should be 7 : 30 p.m. yesterday, or 7-30 o'clock last evening, but not 7-30 yesterday afternoon, or 7-30 last evening.

Cr. P. C. for Criminal Procedure Code.
St. for Saint in proper names.
Mt. for Mount in proper names.
No. for Number before figures : No. 4967.
Rep. for Republican.
Dem. for Democrat.
Lib. for Liberal.
Lab. for Labour.
Ms. and Mss. for manuscript and manuscripts.

Mr., Mrs., Messrs., MM. (Madam), Mme (Madame), Mlle (Mademoiselle), Bt. (Baronet), Kt. (Knight), M.P. (Member of Parliament).

Units of measure when preceded by numerals : 13 ft. 3 in.

Common designations of weights and measures in the singular only : lb., but not lbs. (pounds), in., but not ins. (inches) ; exceptions : Figs. 1 and 2, Vols. 1 and 2, Nos. 1 and 2.

Don't Abbreviate :

That is to *i.e.*
For example to *e.g.*
Railway to Rly.
District to Dist.
Government to Govt.
Port to Pt.
Fort to Ft.
Christmas to Xmas.
Brothers to Bros.
Namely to Viz.
Commander or Commodore to Com.
Pandit to Pt.
Inspector General to I.G.
Deputy Commissioner to D.C.

University to Univ.

Company to Co.

Per cent to %, except in tabulated forms.

Days of the week : Monday, not Mon., Tuesday, not Tues.

VI—Figures

Figures are to be checked most carefully. An extra digit—an additional zero—can make all the difference to the importance of a news item. There is a vast difference in news value in an item referring to an accident causing 2 deaths and that causing 20 deaths. Wrong figures in market quotations will make the paper unpopular with an important class of readers. Cricket scores should be carefully watched.

Do not let one number written in figures stand next to another, if there is the slightest chance of confusion. Recast the sentence if necessary. Avoid such a construction as this : Of the 357, 134 have been admitted into the hospital. Write 32 three-room tenements, seven 13-room houses, and not 32 3-room tenements, 7 13-room houses.

Do not start a sentence with figures. Write them out in words. 55 lives were lost.. is a wrong opening sentence. Say : Fifty-five lives were lost.

Do not write out figures when they are too many. Do not write out figures when they occur in a budget or in tabulated form.

Write out in words numbers below 10. Ten and more numbers should, as a rule, be set in figures. Exceptions are : degrees of temperature, latitudes, longitudes, scores as in sports, tabulated statistics, telephone numbers, automobile numbers, street numbers, racing times, betting odds, percentages, prices, votes, definite figures of time, date, age, money, sequence of stated quantities, definite dimensions, distances, weights and measures.

Spell out indefinite or approximate figures : About a hundred men, one case in a hundred, a thousand years ago.

Do not use cardinals and ordinals in one and the same phrase. Ordinal : 1st, 2nd, 3rd, 4th, etc. Cardinal : one, two, three, four, etc. Roman : I, II, III, IV, etc. Arabic : 1, 2, 3, 4, etc.

Figures of more than six digits may be expressed in words and figures together : 30 million, 200 million.

All ordinals should be spelt out. Say first, not 1st. This does not apply to military units : 1st Punjab Regiment. Say first, secondly, thirdly ; and not firstly, secondly, etc.

Fractions—except in tables—should be written out and hyphenated : one-fourth, three-fourths.

Punctuate figures thus : put a comma after every third figure from the right, when using Western numerals : 4,967 or 1,456,568. (This rule does not apply to dates, pages and verse) ; when stating figures in lakhs, put a comma after the third figure from the right and then after every second figure : 14,56,568.

It is a common mistake to say : 7 a.m. Monday morning. The correct form is : Monday at 7 a.m.

It is wrong to write : XVIth century or 16th century. Write out : sixteenth century. Prefer thirtieth to 30th.

Write out Feb. 6, not the 6th Feb. nor Feb. 6th : February the 6th is also wrong.

No comma is required between the month and the year : August 1949, but August 15, 1949 or Aug. 15, 1949. Don't say '49. It is 1949-50, not 1949-1950.

Hyphen should be used when indicative figures accompany words : 12-point type, 4-ton lorry.

When the plural is to be formed, write two's, three's, not 2's, 3's.

Don't write Rupees 40 or 40 rupees. Write Rs. 40. Don't say lac. It is better to say lakh.

VII—Punctuation

Remember that correct punctuation is as vital to the language as correct grammar. A comma can make the meaning of a complex phrase clear just as its absence can lead to confusion. The object of editing is to help the reader get to the heart of the story with the greatest ease. Punctuation, in this field, can be of immense value. The following broad principles are suggested :

Apostrophe :

Use an apostrophe to make clear the omission of a letter : it's, shouldn't, can't, don't, won't, etc.

Use it to indicate possession except in pronouns : John's, but not their's (it should be theirs).

Use it in making plurals of letters, but not of figures : four A's, but early '90s.

Use only one apostrophe to indicate common possession : John and Betty's car.

Omit apostrophe before common contractions such as varsity, paper, phone, plane, bus, etc.

Omit it in associations such as the Friends Association, Fencers Club, Lawyers Association.

Colon and Semicolon:

Use a colon after a statement introducing a direct quotation of one or more sentences : The Prime Minister remarked : "Kashmir is a matter of......"

Use the colon to introduce a series : Those elected were : Abdus Salam, president ; Abdus Samad, secretary ; etc.

Use the colon to introduce a resolution of a deliberative body : Resolved : Whereas..........

If the colon introduces a complete sentence, capitalise the first word : He made this point : The people must be educated....

Use a semicolon to separate co-ordinate clauses of the same sentence when they are not separated by a co-ordinated conjunction : This is unjust ; we must redress the wrong.

A semicolon should be used to separate a series of names and addresses : Andrew Jones, Elphinstone Street, Karachi ; Adam Smith, White House Lane, Lahore.

A semicolon should be used to replace a comma for the sake of clarity : Apples which were purchased in Dacca ; fish which was bought at Lahore.

For scores and election results use a semicolon : Rahim, 3,456 ; Karim, 2,654.

Comma :

Use a comma whenever the meaning is doubtful, and a comma will make it clear.

Use a comma before " and " in a series : rest, peace, happiness, and wealth

Use no commas in : 5 feet 11 inches tall ; 7 hours 30 minutes 25 seconds.

Omit a comma before " of " : Phillip Morris of Lancashire.

When an adverbial clause begins a sentence, separate

it from what follows by a comma : Moreover, he was not prepared......

When a clause ending in a verb is immediately followed by another verb, a comma should separate the verbs : Whatever is, is right.

Commas are used in pairs, much in the same way as brackets, to shut off the main sentence words, or groups of words, which can be deleted without in any way changing the meaning of the sentence. (The paragraph above makes this rule clear).

Separate the parts of a date by commas : Friday, Feb. 17, 1950.

Set off by commas a noun used in direct address : John, when did you arrive ? This is not, Sir, in the interests of the country as a whole.

Short adjectival and adverbial phrases and words like "perhaps", "of course", "too", "indeed", "moreover", etc., should be separated by commas. The reports are, of course, not first hand.

Groups of words describing a person or thing should appear between commas : Mr. Churchill, who arrived carrying a despatch case, was called in. King Solomon, who had 700 wives and 500 concubines, was a convinced pessimist concerning women.

Commas should be used to separate groups of words describing time, place, purpose, reason, etc., of an action : The railway company, in repudiating liability, maintained that ......

A comma is used to separate sentences connected by such words as "and" or "but" : usually when they are fairly long, always when the subjects of the sentences are different : References were also made to the services rendered by Mr. S...., who had declined the proffered bonus, and a vote of thanks, etc.

Do not use a comma before quoted matter unless it is in apposition or follows a reporting verb such as "said": The name of the film is "So and So". It is wrong to write: The name of the film is, "So and So".

Do not use a comma after such as: He lost several crops, such as tobacco, beet, etc.

Pairs of commas should not be used to shut off words, or groups of words, which if deleted would change the meaning of the sentence, or would make it unintelligible: Wrong—Coal itself is, by no means, the only factor in industry. Right—Coal itself is by no means the only factor in industry.

Dash :

Do not use dashes when a pair of commas will serve as well. It is easy to overdo the dash.

Use a dash to mark an intentional break in thought or grammatical construction: His second proposal—and, by the way, he spoke of all these suggestions not as his own but as "ours"—was for the immediate consideration of the scheme.

Use the dash to emphasize a point of argument: The only way to earn dollars is—devaluation.

A dash without a period may denote the unfinished state of a sentence: "Well, I hardly—"

In announcing sports event a dash is often useful: shot put—Rahman, first; Ramzan, second; etc.

Hyphen :

Use a hyphen to join two words when the context demands that they should be regarded as one word.

Like other marks of punctuation there is nothing sacrosanct about the hyphen. Outside certain combina-

tions in which the union is more or less permanent, there is wide scope for individual choice. This choice should be exercised solely and always in the interest of clarity. For instance, in a headline : Minor House Collapses in Lahore Rain, the absence of a hyphen between House and Collapses causes confusion. The meaning is clear : Minor House-Collapses in Lahore Rain.

Use a hyphen for fractions : one-half, one-fortyfifth.

Use the hyphen in measures only if used as adjectives : 4-in. valve ; 9-ft. plank ; but 3 in. long.

Use the hyphen with all prefixes joined to proper names : un-English, anti-Pakistani.

A hyphen is used between two or more words which serve as a single modifier before a noun : short-term credit, up-to-date ideas, twentieth-century notions.

When the modifier follows the noun, the hyphen is omitted : These ideas are up to date, these notions are of the twentieth century.

Don't hyphenate the following : anybody, everybody, nobody, somebody, anyone, everyone, no one, some one.

Hyphenate words like : co-operate, co-ordinate, re-elect, pre-war, income-tax, lock-out, make-up.

Be consistent in doubtful cases. If you decide that " heat-wave ", for example, should be hyphenated, let it always be so.

Parenthesis :

Do not use parentheses or brackets when a pair of commas will do. Avoid parentheses as much as possible. When parentheses are used, punctuate the remainder of the sentence as if the parentheses and the enclosed words were not there.

Legitimate use of parentheses is (*i*) to set off in parenthesis words wholly unrelated to their context : The figures I have quoted (see above) are not exact, and (*ii*) to set off words inserted in a quotation : " It was he (Mr. X) who said...."

Period :

Omit the period after headings, captions, subheads, figures, paragraph numbers, single line heads, Roman numerals, letters used in formulas, etc.

Use a period with all abbreviations except those most commonly known such as : UNO, WHO, UNESCO.

Use a series of three or six periods to indicate omission of quoted matter: " It seems......

Use a period with the last parenthesis mark when an entire sentence is enclosed : (Continued on Page 8).

Use after the last mark if final words of a sentence are parenthetical : Once the man was hit (at least so he said).

Quotation Marks :

Use inverted commas or quotation marks to set off all words reported in direct speech.

Be sure to end as well as begin quoted matter with quotation marks.

When a quotation is broken into paragraphs, put the quotation marks at the beginning of each paragraph, and at the end of the last paragraph.

Use a single quotation, that is, single inverted commas for matter quoted within a quotation : " What," he asked, " is this ' new arrangement ' we hear so much about ?"

Quote the full titles of plays, paintings, statutes, dramas, songs, lectures, sermons, toasts, mottoes, articles

in newspapers, etc. Be sure to include " the " in the quotation if it is part of the title, as : " The Star-spangled Banner."

See that you do not quote the names of characters in books or plays.

Such common words as " communique ", " *en route*" and " status quo " need not be put in quotation.

Quote words and phrases used ironically or in some other than the true significance ; His " mansion ", I found, was a three-room cottage.

Do not quote interviews and dialogues when the name of the speaker is given first, as in a symposium, or when the words " question " and " answer " (or Q and A) are used, as in reports of testimony.

Do not quote extracts that are set in smaller type than the rest of the story.

Do not expect a free use of quotation marks to justify slang and other faulty diction. If you hesitate to use a word without quoting it, the chances are that you had better not use it at all.

Do not quote names of animals, ships, aeroplanes, etc., except in headlines and sometimes in text, to avoid misrepresentation, as : Two killed in " Los Angeles " disaster (referring to the dirigible).

Do not quote extracts, letter, and so forth, when indenting both sides or putting them in smaller type than the context.

Put " weak " punctuation marks—periods and commas—inside quotation marks, but the " strong " ones—question marks, exclamation marks, colons and semi-colons—outside, except in cases where the punctuation is part of the quotation.

VIII—Italics

Italics should be sparingly used. In doubt use Roman type.

Before you mark copy for Italics, make sure that your machines can set up that type.

Italics may be used to advantage—

(*i*) In a box for decorative purposes or for emphasis in a passage or a report.

(*ii*) In an introduction for emphasis or for decoration.

(*iii*) For cross-heads of special articles.

(*iv*) For foreign words that have not been naturalized.

IX—Words

Follow the principle laid down by Fowler in "The King's English." Says Fowler : "Any one who wishes to become a good writer should endeavour, before he allowed himself to be tempted by the more showy qualities, to be direct, simple, brief, vigorous, and lucid.

"This general principle may be translated into practical rules in the domain of vocabulary as follows :—

(*a*) Prefer the familiar word to the far-fetched.

(*b*) Prefer the concrete word to the abstract.

(*c*) Prefer the single word to the circumlocution.

(*d*) Prefer the short word to the long.

(*e*) Prefer the Saxon word to the Romance."

Make sure that the word you use expresses the exact shade of meaning you wish to convey.

Never use a word of whose meaning you are not absolutely sure without looking up a dictionary first.

X—Policy

(Since the policy of each newspaper differs from the other, the author does not propose to lay down any hard and fast rules on matters of policy).

The following general rules may be observed :

Remember that the truth and nothing but the truth, interestingly presented, makes the best newspaper.

Do not seek to make cleverness a substitute for truth.

Do not forget that faking is lying.

Realize that every mistake you make hurts someone.

Remember that what you write for newspaper publication is read by thousands and helps to influence public opinion.

Get all the news ; don't stop with half of it.

Do not give rumours as facts.

Be fair and unbiased ; give both sides of the case.

Do not misrepresent by playing up a statement that, taken from its context, is misleading.

Objective journalism is the best form of journalism.

III—SELECTED BUSINESS TERMS

Business news occupies a sizeable bit of space in a standard newspaper. The working journalist, who finds himself an assignment on centres of business transactions, must be thoroughly familiar with the technical terms used in the field of commerce and trade. These terms change with the changes in the machinery of business transactions. The working journalist should therefore keep in touch with the latest business terminology appearing in standard trade and commercial journals.

Arbitrage.—When different prices for the same commodity prevail in different markets, the dealers make simultaneous transactions with a view to making profit by the differences in prices existing at a given moment. These are called " arbitrage " transactions, which are based upon the simple principle of buying where the prices are low and selling where they are high.

Bear.—A stock exchange operator who sells for future delivery shares which he does not possess in the hope that he will be able to purchase them before the date of delivery at a lower price is known as a ' bear " operator. He sells in the present when the price is high and buys in the future when the price is low, and the difference constitutes his profits. He enters into a contract now but does not deliver the goods, nor accepts payment until the next settlement day.

Bear operators are known by different names and expressions on the exchange. When an operator acts only as a bear and not as a " bull ", he is known as " tight " or " stark ". If a bear is unable to meet his obligations on the day of delivery he is said to be " cornered ". If he fails in his speculation he is called " nervous ", or " confused ". If he has to suffer long owing to adverse conditions he becomes " routed " or " broken ". When the market records a heavy " bear

account ", the position is known as " bear support ", " bear sweep ", or " bear drive ". To indicate the falling tendency of prices owing to bear operations, expressions such as the following are used : " bear factor ", " bearish sentiment ", " short side of the market " ; the American equivalent of " bear " is " short ", and a bear operator is called " short deal ".

Bear Account.—When there is an over-sold position in a certain commodity owing to the preponderance of bear transactions over bull operations, it is said to be a " bear account ". If the bears have sold a commodity which they do not possess for delivery, it is said to be " open bear account ". The existence of a bear account in the market signifies a " bearish tendency ". The sum charged by a buyer to the seller of stock which is not delivered on settling day is known as "backwardation ", and the stock is said to be " carried over " to the next account.

Bear Covering.—A bear is sometimes under heavy commitments to purchase for delivery to dealers to whom he has previously sold. If on the date of delivery the price does not fall, the bear operator must purchase at the same contract price or even at a higher market price to make delivery. When the bear is forced to durchase stock at a loss, it is called " bear covering". Bear covering produces a "bullish tendency " in the market and ultimately forces up the price.

Bearish.—When a pessimistic sentiment prevails among the speculators, who expect a fall in price, the tone of the market is described as " bearish ", and its effect is to lower the price-level.

Blank Transfer.—A transfer of shares or stock in which the name of the transferee and the date of execution are omitted, is known as " blank transfer ". The transfer is usually deposited with a bank as security or with the real owner of the shares by a nominee in whose name they are registered. The company concerned will not recognize a blank transfer.

Broker.—A broker is an intermediary agent in the purchase and sale of any goods, his remuneration being derived from commission or " brokerage " charged on a percentage basis for such transactions.

Bucket Shops.—The offices of outside brokers who are not members of the stock exchange and are unable themselves to carry out stock exchange transactions, but get members to act for them, are called " bucket shops ".

Bull.—A speculator who buys, or contracts to buy, shares in the expectation of a rise in price, with a consequent realization of profit on them by settling day, is called a " bull operator ". The deal is purely speculative in nature and the " bull dealer " has no intention of taking the actual delivery of goods or making payment till settling day. Meanwhile, if the price rises according to expectations, the bull may sell out and make profit. These transactions are conducted on a huge scale so that the profits realized even on a fractional rise in price come to colossal amounts.

The working journalist will come across a large number of terms and phrases relating to bull operators. When a bull fails in his speculation he is called " disappointed " or " disgruntled ". If he has to wait long till conditions return in his favour he becomes " stale ", " tired " or " weary ". When an operator acts as bull, and never as bear, he is called a " staunch " or " seasoned " bull. When a large amount of business is done by bull operators, the market is said to have " bull support ", " bull outburst " or " bullish activity ". The tendency of rising prices owing to bull operations is described as " bull factor ", " bull sentiment ", or " long-side of the market " : in American markets, " bull " is known as " long ", and bull transaction is called " long deal ".

Bull Account.—The term " bull account " refers to the account of a bull who, finding himself with more stock than he can settle for, pays what is called " contango " for the privilege of having the account " carried-over "

to the next settlement. If the bulls have bought a commodity for which they have not paid and taken delivery thereof, they are said to hold an " uncovered account ". The existence of a bull account in the market indicates bullish sentiment.

Bull Campaign.—Sometimes a bull goes wrong in his forecast and finds that the price either moves against him or does not rise from level. In such a case the bull tries to influence the movement of prices by artificial means. Thus to raise price, so that he may sell overbought stock at profitable rates, the bull circulates bullish news in the market through agents or other such means. The activities of the bulls in floating such rumours in a healthy market are called " bull campaign" or " bulling the market ".

Bullish.—When the atmosphere in the market at any time for a commodity is dominated by an optimistic feeling of rising prices, the tone of the market is called " bullish ". The result of such a sentiment is to raise the price-level.

Bull Liquidation.—The bull expects a rise in price to sell at a profit. If the price does not rise, and the settlement or delivery day arrives, the bull has to sell his stock to settle his account. Sale under such circumstances is known as " bull liquidation " or " unloading ". Bull liquidation shows, and often produces, a bearish atmosphere in the market and is instrumental in lowering the price-level.

Bull, Trapped.—The bull, who has made heavy purchases, has sometimes to sell to persons who are aware of his overbought position. The latter therefore keeps out of the buying market as long as possible and thus obliges the bull to accept as low a price as possible. In his keenness to sell to unwilling purchasers the bull is forced to accept whatever price is offered, and is thus said to have been " trapped ". The effect of such transaction in the market is to lower the price as a result of which the bull suffers a heavy loss. Bull trapping is

often the result of excessive bull liquidation and produces a downward tendency in the market.

Buyers Over.—The term " buyers over " indicates that buyers are in excess of sellers.

Contango.—A term of the stock exchange denoting the charge made for carrying over a transaction from one settling day to the next.

Contango Day.—Otherwise " continuation day " or "making-up day", is the second day before settling day, when arrangements are made as to carrying over transactions.

Cover.—A deposit of cash or securities ensuring the depositee against loss in stock exchange or other operations carried out on the depositor's behalf.

Dumping.—The term " dumping " refers to any kind of severe competition from overseas resulting in the sale of imported goods at a price much lower than the current market price. In their keenness to capture foreign markets certain countries resort to selling their goods below the cost of production, and thus acquiring monopolistic control of the market.

Ex All.—This is a stock exchange term signifying that the stocks or shares specified as being sold are sold apart from any dividend, bonus, or profit then due.

Exchange.—" Exchange " is the name given to buildings in which merchants, bankers and brokers meet for the transaction of business in commodities, stocks, bills, etc.

Floaters.—A stock exchange term referring to what are called "bearer securities" on which loans are readily raised and as the loans on them are called in by one bank, they are passed to another, and so on, hence the name " floaters ".

For Money.—The term " for money " indicates a sale for money on the stock exchange involving immediate delivery of the securities purchased and payment on receipt.

For the Account.—Stock exchange transactions included in current account for settlement on the next settling day.

Funding.—An operation whereby a floating debt is converted into stock.

Futures.—Purchases or sales of commodities in produce markets whereby the transaction is to be completed at some future date are known as " futures ". It is a system of buying and selling commodities in advance at a price settled when the contract is made. " Futures " are an important feature of modern organized markets. A futures transaction enables the owner of goods, which he cannot immediately deliver, to deal with a person who wants to buy but does not want delivery at once. What gives importance to such transactions is that neither the goods are actually delivered, nor cash payment is made for final settlement forthwith.

Dealings in futures have come to be recognized as a useful and fair means of trade. It is common for business-men to sell goods first and then look for supply, or to purchase goods now and take their delivery on some future day when they will actually need them. In order to avoid the risks of business, a manufacturer may enter into a contract with the producer for the supply of raw material at a future date, while, to ensure a ready market for his products, he may enter into a contract with the consumer or trader to supply his manufactured goods at some future date. By thus entering into these contracts—for the purchase of raw material and the sale of manufactured goods—in advance, the speculator protects himself against all possible loss resulting from changes in price-levels.

Futures contracts are known either by the name of the month in which they are to be completed, or by the mode of delivery mentioned in the contract. For example, wheat futures in certain markets in Pakistan and India are " Jeth, Mangsir and Mah "; on the Bombay and Karachi exchanges, they are May, September, January and March. Wheat futures in Chicago are May and July, cotton futures at Liverpool are March and May. Other types of futures are " July-August Shipment ", that is, goods arriving in July and August. Other terms used in connection with futures are " To arrive ", meaning, that goods will be delivered on their safe arrival at destination, " For shipment", meaning, that goods are to be shipped on a fixed date and on a named vessel, and " New position ", meaning, that the contracts will be completed on the arrival of new stock or new crop—the last term is also known as " New crop contract ".

In actual practice, futures contracts are settled by the payment of differences, that is, in a forward transaction either for sale or purchase there is no actual delivery or acceptance of goods, but the contract is cancelled by the payment of the difference in the prices of goods at the time of the contract and the time of delivery. This method of cancellation saves the inconvenience of moving goods to another party.

In a futures transaction, the dealer does not generally take upon himself the entire risk of a single forecast, but covers himself against possible miscalculations by entering into a fresh contract with another dealer for part of his original loss. The second dealer, in turn, passes on part of his risk to a third, and so on. In this way the losses and profits of speculation are spread over the entire market, and thus each futures transaction ultimately affects the market as a whole.

Glut.—When there is an over-supply of commodity, that is, when more goods are put on the market than can be sold at a reasonable price, there is said to exist a " glut " in the market.

Good delivery.—A stock exchange term indicating that a security is in proper form and condition.

Hammered.—The term " hammered " is a stock exchange form of proclaiming a defaulter. When a member is unable to meet his engagements, the fact is notified from the rostrum, first of all, by striking three blows upon it with a wooden hammer, which calls the members up. The name of the defaulting member is then given out, and he is expelled or temporarily suspended.

Hedge.—A speculator who has entered into a future contract may gain or lose by price movement. If he wants to avoid a possible loss, he may do so by covering his risk through a counter-futures deal. One deal (futures selling) will therefore offset the risk of another deal (futures buying). This system of risk transference to ensure protection to the operator against unfavourable movement of prices is called " hedging ". A hedge operation on the exchange therefore signifies protection.

Jobber.—A " jobber " is a dealer on the stock exchange who is forbidden by its rules to deal with anyone outside the exchange ; he deals only with brokers and fellow-jobbers.

Long corner.—When a bull operator forces up the prices against their natural tendency of normal fluctuation, by persistently making heavy purchases of a certain commodity, expecting to sell at the highest price before taking delivery, the operation is known as " cornering" the market. When complete control of the entire supply is thus obtained, a " long corner " is said to exist. The effect of such operations is that the prices of commodities concerned rise enormously, and the market displays a vigorous " bullish sentiment ".

Making-up price.—The price at which stocks or shares are closed for the current settlement.

Margins.—A " margin " is the amount of money a

speculator or trader deposits with a broker with instructions as to prices that are not to be exceeded.

Market price.—The price actually given in current market dealings is known as the " market price ". It is the price at which the demand and supply are equal. It is determined at the meeting point of demand and supply for a commodity over a period of time. Market price also indicates the price per unit of a commodity dealt in.

Market quotation.—A quotation is an offer to supply goods at a price stated, such as is forwarded in response to an enquiry, or published in price list or catalogue. A " market quotation " is a record of prices and terms on which transactions have been effected on an exchange. It refers merely to price-current, and is usually published in newspapers in the form of market report.

Market value.—The price of a commodity which a person can expect to receive in the market is called " market value ". The market value is the average value of a commodity in a given market during a short period of time, as distinct from market price per unit.

Name day.—The second day of the stock exchange settlement ; also called the " ticket day ".

Nominal exchange.—The state of the exchanges which depends upon the par value of moneys of the countries, and not on the current demand for them at any given time.

Nominal price.—An approximate or designated price of issue of shares, or price quoted in respect of goods and securities in which dealings are infrequent.

Offtake.—The term " offtake " refers to the total purchases made in a certain commodity on the exchange during a specified period, for example, 100 tons of wheat, 1,000 bags of sugar, or 2,000 bars of silver purchased on a market-day, or during a market-week. Offtake

is calculated on the basis of average purchases, and applies to both spot and forward deliveries.

Omnium stock.—A term of the stock exchange for the total value of the various stocks on which a loan is founded.

Option.—A deal in futures often involves a privilege in respect of buying or selling, known as " option ". It is an arrangement or right to buy or sell a certain amount of commodity at a fixed price within a prescribed time. This right is bought or sold by the payment of a consideration price called " option money ", which is fixed at a rate per cent of the price at which the commodity is to be delivered to the party making such an arrangement. There are four types of option operations existing on the exchange, namely, " call ", " put ", " double " and " gale ".

" Call option " is an arrangement to buy goods, that is, the buyer of a call option acquires the right to call upon the other party to deliver a certain amount of commodity at the contract price within a fixed time.

On the other hand, a dealer may acquire the right to sell a certain quantity of commodity at a fixed price within a given time. This is known as " put option ", and is an insurance against a possible fall in the price of a commodity.

There is often some dealer on the exchange who seeks an insurance against the movement of market of price either way. He therefore acquires both the right to buy and the right to sell a certain amount of commodity at a fixed price for delivery within a fixed period of time. This combination of " put " and " call " options is called " double option ". The buyer of a double option has to pay double consideration price or option money, namely, one for buying the right to " call " and the other for acquiring the privilege to " put ". Since the rate of double option money is higher than put or call money separately, the margin of profit is slightly smaller in a combined deal.

When a speculator does not find it useful to apply either call, put, or double option at the price current of a commodity in the market, he resorts to another form of option called " gale option ". By gale option, he secures the right to buy or sell a certain commodity at a price higher or lower than the current market price prevailing on the day of the contract. The emphasis in double option is on time, while that in a gale option is on price.

Ordinary stock or shares.—Stock or shares that have no special privilege or right attaching to them, but which receive dividends representing the profits after paying interest on preference shares and debentures, and providing for reserve.

Par.—A price that is equivalent to nominal value.

Passive bonds and shares.—Bonds on which no interest is paid, but which confer some future accruing advantage on the holder.

Per Capita.—Per head.

Pit.—Circular pits on the exchange floor where the various brokers execute their orders.

Pit trader.—Pit traders represent a class of speculators who specialize in buying and selling in large quantities during the trading season on a calculation that generally makes them " even " or " square " at the end of the season. A pit trader is known as " scalper " on the American exchange.

Placing shares.—The act of a broker or brokers in getting people to take up shares, usually referring to such as are placed in order to make up a sufficient number to secure quotation on the stock exchange.

Preferential shares.—Shares or stock entitled to their fixed dividend before any division of profits can be made amongst the holders of ordinary shares or stock.

Realizing.—The term " realizing " is used to indicate that buyers or sellers are taking profits.

Rigging.—When speculators seek to control the market by fictitious transactions so as to manipulate prices in their favour, they form an organization to carry on their operations. Such organized transactions by bulls to raise prices are known as " rigging ". The term is specially used on stock exchanges where the secret operations of bulls force up the price of a security artificially for their own profit. Rigging is a common feature of futures markets.

Sagging market.—A market in which prices show a marked and continuous falling tendency.

Section.—A modern market may deal in several commodities, one class of commodities, or only one type of a certain commodity. When a market deals in one commodity or security only, and is organized into departments to deal with one quality, type, or description of that commodity, each such department is technically called a " section ".

Sellers over.—A market condition when sellers are in excess of buyers, or when there are no buyers at all.

Selling out.—A market or stock exchange term indicating that when a buyer fails to take up the securities he has contracted to buy, the seller may sell out against him. The buyer is thereby liable for any expenses to which the seller may be put on that account.

Settling day—The last day of the stock exchange account

Sharebrokers.—Persons engaged in the business of buying and selling shares and stocks for clients.

Short sale.—If a bear operator persistently makes heavy forward sales of a commodity, which he does not possess for delivery, to depress its market price, expecting to cover his sale by future purchase at a lower price before

giving delivery, the operation is called " short sale ". The effect of bear sale in the market is that the price of the commodity concerned declines tremendously, and the market displays bearish atmosphere.

Spreader.—A speculator who specializes in trading between markets or between the difference in the future prices of different qualities of a commodity, is known as a " spreader ".

Stock.—The term " stock " represents the consolidation of shares and other securities into a money basis of value, and includes the national debt of a country, and fully paid-up shares in a company, and unlike shares is divisible into fractional parts.

Stock exchange.—A building in which the operations of buying and selling stocks and shares are carried on. Stock exchange provides a market for investments and facilitates the free movement of stocks and shares from one industry to another, or from one region to another, easily and cheaply.

Stop order.—If the holder of shares observes that prices are falling he may give his broker a " stop order " to sell out should the price fall to a certain figure. If that figure is reached, the broker will sell immediately at the best price he can obtain.

Straddle.—" Straddle " is a form of speculation in which an operator tries to make profit by speculating on the gaps between the prices of different qualities of commodities, or between the future prices of a commodity. The former type of business is done usually by a special class of speculators known as " spreaders " ; but straddling is confined chiefly to speculation on the difference in prices of different futures of a commodity in the same market, or on the difference in prices of the same futures in different markets, or again on the difference in two or more future prices of a commodity in two or more markets.

Switch over.—In futures market it is generally the practice for operators to seek a transfer from one future position to another. This process is called " switch over " or " change over ". Thus an operator may switch over from July future to September. The necessity for such a change arises from the fact that a person who has bought or sold July cotton may find that the prices in July are not likely to be in his favour, but may prove favourable later. He will therefore square up his deal for July and enter into a fresh contract for August or September on the basis of the previous contract. For this privilege the operator is required to pay a premium at an agreed rate.

Taking in shares.—The term " taking in shares " is used when a person having bought more shares than he can take up on the settling day gets some one to relieve him of a portion of them.

Tale Quale.—This is a grain trade term denoting that goods sold are equal to sample as they lie, but that any loss by damage during transportation must be the concern of the buyer.

Tape prices.—These are the latest prices as recorded on the " tapes " or the telegraph instruments at various places, as supplied by the authority of the stock exchange.

Turn of the market.—An expression referring to the selling and buying prices of stocks and shares. For example, if a jobber names two prices, one is the price he will buy at, the other his selling price, and the difference between the two is termed as the " turn of the market ".

Turnover.—The total amount of business done on any day, or during a given period in the market is known as " turnover ". This term also refers to the amount representing the total sales of a trader during a given period.

IV—SOME TYPICAL REPORTS

The following news stories represent the different types that have been referred to in Chapter V. The working journalist will, it is hoped, find in these selective reports sufficient material to give him a broad idea of the way facts are marshalled and weaved into the various patterns of news stories.

I.—Reporting Speeches

(*Associated Press of Pakistan, January 17, 1950.*)

KARACHI, JAN. 17: "THE GOVERNMENT OF PAKISTAN IS NOT ONLY WILLING BUT MOST ANXIOUS TO HAVE A JUST AND SPEEDY SOLUTION TO ALL THE DISPUTES BETWEEN INDIA AND PAKISTAN BECAUSE IT BELIEVES THAT IS THE ONLY WAY OF ENSURING LASTING PEACE," PRIME MINISTER LIAQUAT ALI KHAN TOLD PARLIAMENT, AMIDST CHEERS, DURING QUESTION TIME TODAY.

REFERRING TO INDIA'S PROPOSAL FOR A JOINT DECLARATION TO THE EFFECT THAT THE TWO GOVERNMENTS WOULD NOT GO TO WAR, THE PRIME MINISTER SAID THE GOVERNMENT OF PAKISTAN HAD INFORMED INDIA THAT "THE ONLY WAY TO PROMOTE PEACE IS TO RESOLVE DISPUTES" AND HAD PUT FORWARD CERTAIN "CONCRETE AND PRECISE SUGGESTIONS" REGARDING THE PROCEDURE TO BE FOLLOWED IN THEIR SETTLEMENT.

Mr. Liaquat Ali Khan said the Government of India had not so far accepted these proposals, though the Government of Pakistan had urged it to reconsider its

view and agree to " binding formulas instead of a mere declaration in general terms which is of doubtful value."

He added : " The Government of Pakistan feels strongly that even if disputes cannot themselves be settled, at least the procedure for settling them can be laid down by agreement in precise terms, so that both parties enter into firm commitments which would in course of time definitely lead to resolution of disputes."

Mr. Liaquat Ali Khan, who had been asked by Mr. Nur Ahmed whether, in view of the " growing tension " between the two countries the Government proposed to refer all outstanding disputes to the United Nations or to the International Arbitration Court, said he had repeatedly made clear in his public utterances that " any dispute between India and Pakistan would be ruinous for both."

" The Government of Pakistan," the Prime Minister added, " had therefore always worked for the peaceful settlement of the various disputes between the two Dominions."

Giving the background of India's " declaration " proposal and Pakistan's reply, the Prime Minister said : " Towards the end of November last, the Secretary-General in the Ministry of External Affairs of the Government of India made a proposal on behalf of the Government of India to the High Commissioner for Pakistan that a joint declaration be made by India and Pakistan to the effect that the two Governments would not go to war. He also suggested that the Kashmir question, the evacuee property question and the Punjab irrigation dispute be settled by private negotiations in the first instance and, if no agreement was reached, be referred to a third party for settlement. He later stated that, as far as Kashmir was concerned the United Nations was the best forum and the matter might be left to them."

Continuing, Mr. Liaquat Ali Khan, said : " On December 3, our High Commissioner, by direction of the

Government of Pakistan, told the Secretary-General of India that the Pakistan Government welcomed the proposal that all outstanding disputes between India and Pakistan should be settled by peaceful means and not by war. He added that this had been Pakistan's stand all along, and that her Government was convinced that a just and peaceful settlement of outstanding questions could remove both the causes and fear of war between the two countries.

"Our High Commissioner," Mr. Liaquat Ali Khan said, "pointed out to the Secretary-General of India that the main disputes between India and Pakistan related to (1) Jammu and Kashmir, (2) Junagadh and the neighbouring States which have acceded to Pakistan, (3) canal waters, (4) evacuee property, and (5) the assets of Pakistan withheld by India."

The Prime Minister went on:

"As regards Kashmir, he suggested that both Governments should reaffirm their desire to implement, as early as possible, the United Nations Commission's resolutions by having a free and impartial plebiscite in the spring of 1950, and should agree in advance to refer to arbitration any differences that have arisen or may arise in the implementation of these resolutions.

"As regards Junagadh and its neighbouring, States, he recalled that the United Nations Commission had been entrusted with the task of mediation, and suggested that, if its efforts did not succeed, both Governments should agree to abide by arbitration."

"The High Commissioner," Mr. Liaquat Ali Khan said, "suggested that, in the canal water issue, which is a juridical one, both Governments should agree in advance to refer the matter to decision by the International Court of Justice.

"The evacuee property dispute, he stated, depended on the canal water dispute, which has a vital bearing on

the question of evacuee property, and should, therefore, be settled first. The evacuee property dispute should then be settled by negotiation, aided, if necessary by arbitration."

Continuing, the Prime Minister said : " India has withheld various assets, including the assets of the State Bank and the sterling due to Pakistan under the Payments Agreement. Here too, if negotiations failed, both Governments should agree in advance to refer the matter to arbitration.

" Arbitration should in each case cover differences over procedure as well, so that neither party should be able to obstruct a settlement, and both Governments should agree to abide by the award of the arbitrator."

He added that the High Commissioner for Pakistan ended by saying that if the Government of India accepted a solution on these lines, further negotiations could be undertaken to settle the details and the procedure of mediation and arbitration ; and when agreement had been reached, a joint declaration should be made that the two Governments would in no case go to war.

" The Government of India's reply," Mr. Liaquat Ali Khan said, " which owing to an unfortunate delay in transmission, did not reach the Government of Pakistan for several weeks, put forward a counter-proposal. Its draft suggested that both Governments should declare that they condemned resort to war for settlement of any existing or future disputes, and should agree that settlement of such disputes shall always be sought through negotiation, mediation or arbitration, by a special agency set up by mutual agreement for the purpose or by an agreed reference to some appropriate international body recognised by both Governments."

The Prime Minister said : " The Government of Pakistan has now replied, suggesting that the only way to promote peace is to resolve the major outstanding disputes since a joint declaration will carry conviction with no one unless supported by evidence of some concrete action. For this purpose it has put forward the concrete and precise suggestions outlined above regarding the procedure to be followed in their settlement.

" These proposals have not so far been accepted by the Government of India, though the Government of Pakistan has urged it to reconsider its view and agree to binding formulae instead of a mere declaration in general terms, which is of doubtful value."

" There the matter stands," Mr. Liaquat Ali Khan said, adding that " the Government of India's reply is awaited."

" Pakistan is always ready to examine any proposals from the Government of India regarding the precise methods which we have suggested for settling the various disputes," the Prime Minister continued.

" The Government of Pakistan feels strongly that, even if the disputes cannot themselves be settled, at least the procedure for settling them can be laid down by agreement in precise terms, so that both parties enter into firm commitments which would in course of time definitely lead to resolution of disputes."

" The Government of Pakistan," Mr. Liaquat Ali Khan added, " sincerely hopes that the Government of India, with whom correspondence is continuing, will appreciate the force of this argument, which is put forward not in a partisan spirit, but as a basis for practical action to resolve disputes."

(*Press Trust of India.*, *January* 15, 1950.)

" If Calcutta is in agony, we cannot afford to be in peace," said Sardar Vallabhbhai Patel, in an appeal to

the citizens to put down goondaism and disorder in India's premier city, replying to a joint address of welcome given him by the Bengal National Chamber of Commerce, the Indian Chamber of Commerce and the Bengal Chamber of Commerce, yesterday.

The Deputy Prime Minister added that if the people of Calcutta wanted society or Government to be disorganised, then they would have to wind up all the industry and business located in the city and go somewhere else.

" Calcutta is a danger spot and trade and business here cannot prosper unless confidence is created and it is primarily the concern of my Bengali friends to create that condition," the Sardar added.

" All that I can say is that I will always be at your service if you want me," he observed.

Sardar Patel felt that the present trouble with Pakistan would in course of time disappear. " It is common interest which is bound to bring us together eventually, " he said.

Nearly 400 guests representing trade and commerce were present at the meeting. The Governor of West Bengal, Dr. K. N. Katju, Mr. B. C. Roy, Premier, other Ministers and several prominent officials of the West Bengal Government were also present.

Sardar Patel added : " Now, you would be wondering why I have come here in spite of my failing health and in spite of the many engagements that I have got. It is not a pleasure trip. I have been anxious and many of my colleagues are passing days of anxiety about Calcutta, because Calcutta is a place from where we get reports every morning that some untoward incidents have happened in this place or that place, in this corner

or that corner or that a bomb was thrown, tram cars were burnt, a bus was burnt, policemen killed or injured ; and all these happen in a place which is the premier city of India where we have all trade, commerce, industry and business located.

" Two things I want particularly to bring to your notice. Men with something at stake are not yet quite confident that they can put in their wealth for productive activity in Calcutta any more. Why is it ? I do not know whether you agree with my analysis, but that is my feeling. I feel that one thing we have to see is that in a city like Calcutta, which is a cosmopolitan city, no provincialism should grow. It is a great cancer which would kill the city of Calcutta. Unless we remove that we cannot create confidence.

" Another thing that I have noticed is that there is a general feeling or general attitude of apathy or indifference towards one's responsibility as a citizen of free India. How could a few people terrorise a crowd of one hundred people and have their own way in creating conditions in which no good work can be done ? A few young men may take it into their heads to disturb the condition of the city, but if the citizens of Calcutta, to whatever class they belong, make up their minds that this thing has got to be stopped, then they will not look to the police alone."

" Even if the police is not available," the Deputy Prime Minister said, " tackle these law-breakers yourselves. It is not difficult. It is very easy. In no free country this thing is tolerated.

" If the police perform their duty, they may have to shoot down. In fact you howl from Calcutta in the newspapers and outside. I have seen men with a sense of responsibility talking seriously about civil liberties being in danger. I ask you to consider whether it is a civil liberty or whether it is liberty to criminals to commit crimes that you want. It is a serious question. I feel

that people had never had such liberty any time before than they have at present and yet Government are being continuously attacked for want of civil liberty."

"Today, what is most needed is to create public opinion for creating conditions of peace and ending terrorism," Sardar Patel said.

"My business is to see that internal security is maintained. I am not afraid of outside aggression at all. We are armed to the teeth to meet such an aggression. We will not relax in spite of grave economic strain till we become friends with Pakistan. We like to be friends and we will be friends," he said.

"But my main concern is internal stability, which we have practically established all over the country, except in one or two places. One is Calcutta and others are small pockets in the South, which are in my opinion not so dangerous as this spot."

II—Courts and Crimes

(*The weekly newsmagazine, TIME, September* 19, 1949.)

Howard B. Unruh saw a good bit of combat as a tank gunner in Italy and France. But unlike most front-line soldiers, he never smoked, swore or chased girls. He drank a little kummel, but only as an experiment. He was a slender, shy, highdomed youth with dark hair, pallid skin, thick lips and sunken cheeks.

When he got back to his mother's second-storey flat on River Road in Camden, N.J. after the war, he set up a basement target range, collected pistols, knives and bullets, and spent hours poring over the Scriptures. He was not popular, seemed unable to stick to a job. The neighbours in the little business block around his mother's flat decided he was a "religious nut."

The 28-year-old ex-G.I. said little. But he brooded over the " derogatory remarks " of the neighbors. One morning last week he slipped a loaded clip into his Lugar pistol, filled his pockets with ammunition, and went out to the sunlit street.

One, Two, Three. He opened the door of a shoe-repair shop, silently entered, and killed Cobbler John Pilarchik with two thunderous shots. The street was still quiet as he got out to the sidewalk again.

Nobody paid any attention as he sauntered, pistol in hand, into Clark Hoover's barbershop. Inside, a six-year-old boy with a white apron around his neck was sitting astride a raised hobbyhorse. The barber stood beside him clipping busily. Wordlessly, Howard Unruh aimed his pistol. He shot the boy on the hobby-horse through the chest and head, then fired again and killed the barber.

As he walked back out, screams and yells began to break the morning quiet. Howard Unruh did not seem to hear the noise at all. He walked slowly on to Maurice Cohen's drugstore.

" **Excuse Me, Sir.**" The door burst open and a 46 year-old insurance agent named James Hutton hurried out. Unruh spoke for the first time. " Excuse me, sir," he said quietly, and tried to brush past. The insurance man stood motionless. Without another word, Unruh shot him first in the head, then in the body. He walked into the store and mounted the stairs to Cohen's apartment, where the druggist's family was franctically hunting hiding places.

Cohen's wife ran into a closet. Unruh fired twice through the door, then pulled it open and shot her through the head. He cornered the druggist's 63-year-old mother in another room, and killed her. He trapped Cohen outside on a roof and shot him ; the durggist fell to the pavement and the killer aimed, fired, hit him again.

After that, for nightmarish minutes, he stalked the street like a murderous mechanical man. He shot at passing motorists, killed three people, wounded two more. He saw a two-year-old boy in a window, aimed, fired, killed him.

He moved on to a tailor shop, opened the door, and murdered the tailor's screaming wife. He pushed into a neighboring house, found a fear-stricken woman and her 16-year-old son shot both of them with his last bullets. Then he went back to his upstairs bedroom, leaving twelve dead, one dying and three wounded in a scant twelve minutes that had no counterpart in U. S. crime history.

" A Pretty Good Score." By this time, Camden was noisy with the sound of sirens and the screech of skidding police cars. More than 50 policemen surrounded the Unruh home and began firing with pistols, rifles, sub-machine guns.

But when the telephone rang in the midst of the uproar, he calmly picked up the receiver. The man on the other end of the wire, a fast-thinking Camden newspaperman named Philip Buxton, said : " I'm a friend ....how many have you killed ?"

" I don't know yet...." said Unruh, in a matter-of-fact voice, " but it looks like a pretty good score." Why are you killing people ? " I don't know," he said. " I can't answer that yet—I'm too busy. I'll have to talk to you later."

" You a Psycho ?" Outside a policeman lobbed a tear-gas bomb through a window. The choking fumes drove Unruh downstairs. In a few minutes he opened the back door and came out, hands high, apparently completely unconcerned. A cop scrambled forward, handcuffed him. As he was hurried off, to be questioned by police and psychiatrists, a harried and sweating cop snapped :

" What's the matter with you ? You a psycho ?"

" I'm no psycho," said Howard Unruh with injured dignity. " I have a good mind."

III—Accidents

(*The Pakistan Times, December* 14, 1949.)

The Pakistan Times regrets to announce the deaths of 26 passengers and crew, including Major-General Iftikhar Khan and Major-General Sher Khan, of the Pakistan Army, in a Pak-Air plane crash near Karachi, on Monday night.

THE ACCIDENT OCCURRED WHEN A PAK AIRWAYS DAKOTA, FLYING FROM LAHORE TO THE FEDERAL CAPITAL, CRASHED INTO A HILL NEAR JUNGSHAHI, ABOUT 45 MILES NORTH-EAST OF KARACHI. THERE WERE NO SURVIVORS. THIS WAS THE SECOND CRASH ON THE PAK AIRWAYS WITHIN 13 MONTHS, THE FIRST HAVING OCCURRED AT VIHARI, NEAR MULTAN, ON NOVEMBER 26 LAST YEAR.

The killed also include five Arab delegates to the International Islamic Economic Conference, viz., Dr. Habib Thamer of Tunisia, Mr. Ali Hamami of Algeria, Mohammad Ibn-e-Aboud of Morocco, Shafiq-al-Khatib of Egypt and Fayzi Dalati, Syrian observer and delegate for the Lebanon.

Over 20 hours after the aircraft crashed, two of the many rescue parties that have been attempting since last night to reach the hilltop, where the wreckage was located, succeeded in doing so at about 6-30 p.m.

Air reconnaissance parties returning to Karachi to-night from the scene of disaster reported that members of the rescue squads had been seen moving near the wreckage.

No contact, however, had been established with the rescue parties till 9 o'clock tonight.

Low-flying air reconnaissance revealed that the wrecked plane had burnt out with the exception of one wing.

When contacted in this connection an official of the Civil Aviation Department, who had just returned after an air reconnaissance of the scene of the disaster, told : " Nothing could survive that hill."

Information so far gathered shows that after taking off from Lahore the Dakota was last contacted at 8-45 p.m., when, it is understood, a message was received that the plane had come down to 2,500 feet and the crew were losing control.

The news of the death of two of Pakistan's Generals has caused widespread grief in Karachi and all day long hushed groups gathered throughout the city and recalled with mixed feelings of pride and sorrow the exploits of these brilliant soldiers.

Major-General Iftikhar Khan, it will be recalled, was on his way to the United Kingdom to attend the next course of the Imperial Defence College while Major-General Sher Khan was to have accompanied Secretary-General Mohammed Ali to Lake Success, scheduled to leave on Wednesday.

As a mark of respect to their memories, as well as to those of the Middle-East delegates who perished in the crash, the International Islamic Exhibition has closed for two days.

The Court of Enquiry, which according to an earlier communique, had been assembled, was still at the scene of disaster late tonight.

(*Reuter*, *December* 21, 1949.)

LONDON, Dec. 21 : Father of three children, 43-year-old Fire Station Chief, Charles Fisher,

succumbed to death, when the worst basement blaze for 20 years enveloped the narrow streets of Covenant Garden Fruit Market. Twenty more firemen went to hospital suffering from smoke effects.

London's fire fighting squad had to be reinforced as dawn broke over the city today to put out the fire that had caught in 16,000-acre area basement stacked with piles of boxes and Christmas Trees.

As dawn broke over the city fire engines raced through the streets of Covenant Garden Fruit Market bringing reinforcements to London's fire force still fighting the worst basement blaze for 20 years.

It was nearly 25 hours since piles of boxes and Christmas Trees stacked in a 16,000-acre area of basement suddenly caught fire.

A police officer commented :

The situation is showing slight improvement." Already the fire has claimed one death—that of 43-year-old station chief, Charles Fisher, father of three children, who was overcome by smoke and fumes although he wore breathing apparatus. Twenty more firemen went to hospital suffering from smoke effects and all night ambulances stood in the narrow streets around the market rendering first-aid to further casualties. Twenty sets of breathing apparatus were in use, more than half of London's 58 fire stations were alerted.

Down in the murky depths where the smoke blinded and trapped the men, fire fighters were directed by walkie-talkie radio by officers who fought the fire from a control unit fitted with a plan of the basement.

Owing to the dense smoke firemen were baffled in finding the seat of the fire and were withdrawn last night. They stood around

> pouring water through ventilators and doors till this morning. The basement was a three-foot deep lake, steadily rising as thousands more gallons were forced through the hoses.

The heat of the fire became so great that the thick concrete floor of the market cracked and workmen with pneumatic drills were sent for to break up the rest of the floor. The idea was to ventilate the fire and force it to break into flames and reveal itself—but the plan was ruled out to avoid damage.

During these operations market porters brought out flowers and trees from floors above the fire and a temporary market was held in another hall and in surrounding streets.

IV—Political Reporting

(*Reuter*, *January* 9, 1950.)

The conference of Commonwealth Foreign Ministers opened here this morning. Mr. Don Senanayake, Premier of Ceylon, was elected Chairman for the whole session.

After an opening speech of welcome by the Chairman, the Ministers passed to discussion of a tentative agenda.

In plenary sessions an early general discussion on the international situation will be held. Individual delegates will state their respective Governments' attitudes to the major world problems.

The morning session of the Conference ended at 12-15 local time.

On the basis of what is known of the conference agenda, observers here are already beginning to analyse the scope of the meeting in a series of leading questions :

Will the Commonwealth find an effective means of meeting the challenge of Communism in South-East Asia and on the northern frontiers of the Indo-Pakistan sub-continent ?

Will Commonwealth members recommend proceedings to a peace settlement, or at least to the termination of the state of war with Japan by the non-Communist powers in the event of a failure to agree with the Soviet Union and China on the procedure of a peace conferenence ?

If so, will their views fit in with the United States policy in this field ?

What measures will the Commonwealth take to distribute the burden of Commonwealth defence to bring it in line with the latest strategic appreciation and requirements ?

Will new decisions emerge governing aid to Burma by the Commonwealth powers ?

What economic and financial modifications will be adopted in the existing arrangements governing the relationship of the sterling and dollar areas in the light of experience since devaluation ?

Shortly after the conference opened Commonwealth economic experts assembled in another part of the Senate building to start parallel discussions at Secretariat level.

V—Business

(*The Times of India, Bombay, July* 5, 1949.)

The Karachi cotton market ruled firm with spot quotations about a rupee dearer than the previous week. Firmness was incited by active demand from exporters against the release of 100,000 bales on export licences. The week's spot turnover totalled about 12,000 bales,

comprising mainly staple varieties, besides about 3,000 bales of business reported in new crop, October delivery, at Rs. 74-8 to Rs. 76-8, Bombay being the principal buyer.

The Sind crop is now under way, and ginning factories are expected to start working by the end of next month. Nearly 80 per cent Hindu owners have sold their factories, which are now managed by Muslims and a few Parsi and European concerns.

Opinions regarding the allocation of 450,000 bales to India, out of the new crop as per the Inter-Dominion Agreement vary. Indian exporters view the allotment as too small, considering the increased Pakistan crop next season, whereas Pakistani exporters complain that the allocation has been very generous, and that India will not take more than 300,000 bales.

The question of prices will, however, be the chief consideration, and it may be pointed out that presently new crop prices here are quoting at a discount of Rs. 15 per maund over the 3rd crop, which is unprecedented in the history of Karachi cotton trade.

Advices from Liverpool dated Friday state : With the advent of seasonal holidays in Lancashire's cotton spinning and weaving sections, trade demand has been quieter and it is likely to remain so for several weeks. Inquiries for all styles of American cotton have again been a feature, the increased demand being attributed to the reduced imports of many other growths. Pakistan styles of Saw and Roller Ginned American seed have been in good request, and there has been a good offtake in all the shorter-stapled varieties of African cotton.

In the fine spinning section, recent purchases have proved adequate to cover requirements and the turnover has been quieter than of late. Total sales to mills of all growths for the week are estimated at 41,000 bales.

In the forward section, import buying of U.S.A. cotton against the current E.C.A. allocation for July shipment

has been completed. The price paid for strict Middling Texas 1-11/16 inch, was about 470 on December New York futures. Further moderately large purchases of Brazilian Sao Paulo of type 5 quality, have been made for July shipment.

In the absence of any suitable offers from Pakistan shippers, no further purchases of 4F cotton have been made by the R.C.C. during the week.

Arrivals of raw cotton at U.K. ports during the week were 29,250 bales, 10,000 of which were from Pakistan. Cotton afloat for U. K. ports totals 210,000 bales, half of which is U.S.A. cotton.

In the Manchester yarn and cloth market, traders have been very busy adjusting their prices to fall into line with the recent comprehensive changes in the R.C.C.'s raw cotton selling prices. Substantial reductions have been made in most growths particularly in Egyptian styles. A considerable amount of inquiry has been dealt with but has not resulted in a very large turnover.

Unsatisfactory advices from certain overseas markets are creating a policy of strict caution among merchants. India and Pakistan have been buyers of bleaching styles.

VI—Sports

PRE CONTEST STORY :

(*Reuter, January* 15, 1950.)

LONDON, Jan. 15.—Big time boxing is still one of Britain's biggest sporting attractions. This has been proved again by the world light-heavy-weight championship clash between the holder, Freddie Mills, Britain, and Joey Maxim, United States, at London on January 24.

All 18,000 seats were sold two weeks before the fight and gross receipts are expected to be in the neighbourhood of 50,000 sterling.

The champion and his challenger will be boxing on a percentage basis and win, lose, or draw, Mill's earnings for that night will be about 12,000 sterling. Maxim is expected to pick up something like 7,000 sterling.

Both men have been training hard, but while Mills is working up to a fine pitch at his country camp in Betchworth, Surrey, Maxim, training in the West End gymnasium of Jack Solomons, the promoter, had to lay off for a few days because he reached the 12 stone, seven pounds limit too soon and ran the risk of going stale.

Weighing a comfortable pound or more over the required weight Mills is as cheerful and lively as can be. He has no weight problem and is expected to shed the excess easily by weighing time. With the accent on roadwork and sparring, Mills is in very good shape and one observer stated that he is fitter than at a comparable stage in any previous fight in his career. Variety is the order of the day at the camp. Television, snooker and the local cinema are the main forms of relaxation to the champion, who has even agreed to spar with a boxing bear from a circus to provide that spark of fun which is all so important to a boxer during the strenuous and monotonous moments of training.

The champion is punching strongly and is putting plenty of vigour into his workouts. Johnny Williams, a British heavy-weight " hope ", Mill's sparring partner, claims that the champion is " stronger than ever and fighting like a lion. "

Maxim goes about his roadwork in Hyde Park. His sparring partners also include a British heavy-weight " hope " in Don Cockell, of Battersea, London. Cockell, who can also make the light-heavyweight limit with ease, hopes to challenge Mills for the latter's British titles.

On one occasion during the past week, Maxim after a few hectic rounds with Cockell, found he had no need to use his other sparring partner.

January 24 will be Jack Solomon's " heaviest " night yet. The supporting bill to the title fight consists solely of heavy-weights. Including Mills and Maxim, the lightest pair on the programme, over 2,500 pounds of bone and muscle will do battle in 61 rounds of boxing.

THE CONTEST :

(*Reuter, January* 25, 1950.)

LONDON, JAN. 25.—JOEY MAXIM (UNITED STATES) KNOCKED OUT FREDDIE MILLS, BRITISH HEAVY-WEIGHT CHAMPION, IN THE 10TH ROUND OF THEIR 15-ROUND TITLE FIGHT AT EARLS' COURT LAST NIGHT.

A capacity crowd of 18,000—the biggest for an indoor contest in Britain—saw the fight. It was Mills' first defence of the title since he won the Crown from Gus Lesnevich of America in July 1948.

Mills opened in vicious style, punishing Maxim with lefts and rights to the body. Maxim tied the champion up at close quarters, but at longer range Mills rocked the American with a left hook to the jaw and then chased him across the ring with a flurry of punches.

Mills went straight into the attack again in the second round but Maxim dodged most of the danger. After the referee, Andrew Smith, had called several times for, them to break, Maxim opened up and steadied Mills with some two-handed punching.

In round three Mills scored to the head and body, shook Maxim with a left hook to the jaw and then made him wince with a left upper cut.

Maxim got home with half a dozen punches to the face at close quarters in the fourth round but was himself showing a cut under his left eye.

Making Mills miss several times Maxim took the honours of the fifth round. The champion seemed unable to fathom Maxim's style and was out-classed in boxing.

Maxim stayed on top in the sixth and seventh, and in the latter drove the champion into a corner and punished him severely about the head and body.

Maxim covered up well and counter-punched crisply to have the better of round eight. Mills scored with two full-blooded left hooks, but Maxim came back strongly.

Round nine started with Mills on top, but the American fought back and scored with a succession of left jabs.

Round 10 saw the end. Although Mills had not appeared to be much the worse for wear, a storming trio of blows by Maxim sent the champion down on his haunches. Mills in obvious pain, rolled over and was counted out.

The end came as a surprise to the crowd, for although Mills was well behind on points he seemed to be perfectly fit and strong when he started the 10th round.

Maxim, who had been boxing superbly against his opponent's rugged fighting tactics, shot in three crisp short-arm punches, two lefts and a right to the face and Mills went down for the full count.

After Joey Maxim had won the title, his manager, Doc Kearns, said : " I am going to claim the right to the Heavy-Weight Championship of the World on Maxim's behalf. I think that he has as much right to it as anybody else, having met all the best men in the States. I am prepared for Maxim to meet the winner of the Savold-Woodcock fight to decide the world title, black or white. That is the situation as I see it and I am going to pursue my claims with the utmost energy."

Kearns said that Maxim's immediate future lay in fights in Europe and England in particular. "I never saw anything like to-night in the way of staging a contest. The game is at a low ebb in the States and I think we can pick more money up over here."

Ted Broadribb, Manager of Freddie Mills, said yesterday: "You can take it as almost certain that last night was Mill's last fight. I am going to do my best to persuade him to give up the fight game. Freddie has had a good run. He has always given the crowd their money's worth and has been a good champion."

VII—Press Interview

(*The Statesman, January* 19, 1950.)

NEW DELHI, Wednesday.—Two Commonwealth Ministers, returning home from Colombo, today amplified before Press representatives her esome of the major issues discussed at the recent Foreign Ministers' Conference.

Both spoke with striking confidence of the results of the conference and stressed the value of the Commonwealth as an influence for the promotion of peace and prosperity.

Britain's Secretary of State for Commonwealth Relations, Mr. P. J. Noel-Baker, who met the Press in the morning, concentrated largely on the general aims of the Commonwealth. He said that Mahatma Gandhi's principle of non-violence would be applied by the Commonwealth to the conduct of its internal and international relations.

Elaborating this theme in a subsequent statement, Mr. Noel-Baker explained that the Commonwealth desired the evolution of a world situation in which no question would be settled by armed force.

When his attention was drawn to inter-Dominion disputes, Mr. Noel-Baker made a congenial withdrawal, asking to be forgiven for not touching upon controversial issues.

In a general statement, however, he explained that, though no specific machinery existed within the Commonwealth for the resolution of such disputes, " domestic " efforts for a settlement were invariably made before a reference to the U. N.

A basic distinction of the Commonwealth was that the " vital interests " of its members were not in conflict with one another but mutually complementary and that no disputes became " serious problems."

Answering a question about Malaya and other colonial areas under British rule, Mr. Noel-Baker said that the British aim was to prepare the way for self-government, but the difficulty in Malaya, so far, was the absence of a united Malayan nation.

Meeting the Press later in the day, the Australian Minister of External Affairs, Mr. P. C. Spender, explained the proposal for a Commonwealth plan for the economic development of South and South-East Asia.

Speaking with emphatic forthrightness, he declared that the plan could be successfully implemented only with the assistance of the USA, who had already acted in the most generous manner in assisting the world after the war.

At the moment the proposal approved at Colombo was only in its preliminary stage on which each delegation would have to report back to its own Government. It was hoped that a meeting at a high level, assisted by technical advisers, would be held at Canberra at an early date.

While Mr. Spender did not give details of Australian suggestions for a Pacific Pact, he was certain that such a Pact was possible without participation by China. Australia had not, however, made specific proposals to any country.

Turning to domestic matters, he explained the " White Australia " policy as a desire by his Government to retain the " homogeneity " of the people, adding that, like other countries, Australia was free to have her own immigration laws.

Mr. Spender was severely critical of Socialism in Australia, which he said had proved a failure in his country. His Government was of the view that private initiative would produce better results than nationalization of public undertakings.

> Asked to explain the Australian Government's policy towards Communists, Mr. Spender said firmly that the administration was determined to " destroy " Communism within its territory.

Australian Communists had no power in the political sense as they had practically no representatives in the Legislatures, but they had influence in industrial organizations, where they fomented strikes and disorder.

Referring to relations with India, he explained that even under its present Government, Australian contacts with this country could be on no other basis than one of " the closest association and friendship ".

V—FEATURE ARTICLES

The feature article is generally regarded as the last word in journalism. It offers vast scope for transforming commonplace "raw material" into fascinating human-interest stories.

The following feature articles—by no means the best of their kind—have been contributed by the author to different newspapers. They represent an attempt at emphasizing the human aspect in the day-to-day objects of life.

THE CITY OF UNKEPT APPOINTMENTS

Lahore's Primitive Transport

IT'S NEARLY a year that I landed in Lahore. Since then I have covered over 5,000 miles, spent above 1,500 rupees on transport, tipped nearly two dozen taxi drivers, hired as many as 350 tongas, bought 1,200 bus tickets, dismembered my bicycle a number of times and borrowed a car from each of my friends once—for they would not trust me with it the second time ! What is worse, each day I wasted so much time on covering distances that it has taken me almost 365 days to compose my laments on Lahore's transport system in less than 1,500 words.

I have found taxis most taxing as a means of conveyance in Lahore. Taxis tax your energies, patience and purse. You just can't hail a taxi on the street as you can in any other part of the world. To get a taxi you must get to the taxi-stand before you can get anywhere. Of course, you can always ring up for a taxi, for most of the taxi-stands in Lahore claim to have telephones. But that does not get you very far. Nine out of ten, it's either your telephone or the taxi-stand's telephone that is out of order. If by a miracle you are able to contact the person in-charge of the stand, you spend as much time explaining to him where you want the taxi to be sent as you will in walking the distance to your destination. And when you have found a taxi—rather the taxi has found you—you have had it! You are cross-

questioned by the taxi driver with the pertinacity that may be the envy of many a leading lawyer. "Where do you wish to go? How long do you propose to be there? Can you tell to the exact inch the distance you will cover?" If you have rallied and recovered your *sang-froid* sufficiently to inquire discreetly about the fare, the driver would give you one long dirty look and retort: "That's immaterial. Rates are mere figures with which the authorities amuse themselves. No intelligent person takes these rates seriously." Covered with embarrassment you slip into the taxi cursing and damning Lahore's transport authorities and feeling your purse ruefully. Little wonder that one notices long queues of taxis parked idly opposite Charing Cross at any time of the day. At least the authorities can help the public by providing meters on taxis.

Among all the discomforts that man has created for himself, tongas surely deserve a high place. Their discomfort is accentuated in Lahore since the roads are either so slippery—like the Upper Mall, particularly the bit opposite Government House—that horses slip, or so badly kept—like the appallingly unlevelled ground in front of the shops on the Mall—that tongas get terrific jolts. By the time you reach your journey's end you are not sure which part of your anatomy—that was in perfect shape when you entered the tonga—has been dislocated. My principal grouse against tongas is that they never get you to your destination in time. You might give whatever margin of time you chose, but you would invariably arrive late. It's mainly owing to the tongawalla's blunt refusal to be hustled into speed. Sitting perilously on the edge of the seat or on the projection, he seems to live in a world of his own. Some of the tongawallas are, of course, highly garrulous. They treat you to a fascinating history of their families' achievements, a political discourse or a philosophic analysis of the changed conditions: and if you don't respond, they are not in the least upset, for they start addressing the horse—suggesting thereby that the horse perhaps understands better than you ever will. Whether you get a silent tongawalla or a talkative one, the net result is the

same : you can't get him to move fast. It is a curious irony of fate that when you fumble on a nicely-balanced tonga, you will find the horse rickety and emaciated, and when the horse is smart, the tonga is almost about to disintegrate. But the end of your journey in a tonga is the beginning of your trouble. I have yet to come across a tongawalla who has gratefully accepted the cash you offer which is always much beyond the rates fixed by the Corporation. Every tongawalla grumbles and growls. Some of the tongawallas who *do* not possess loud, piercing voice—and their number is very small—produce a kind of a dull, inarticulate sound which you would much rather silence with an extra eight-anna piece ! Thoroughly distraught you arrive at your destination—and if it happens to be one of those social gatherings which in Lahore progress from dullness to dullness, you are certainly in no mood to be sociable. If we must be driven by horses, why not let us introduce four-wheeled carriages in Lahore, like the *gharris* of Bombay, that will give comfort if not speed.

Instead of solving your transport problems, buses in Lahore merely increase them. The number of buses plying on the surprisingly-limited routes is as small as the number of passengers is great. Buses are so overcrowded that you have to wait for hours before you get a place in them. Regularity is, of course, not one of the failings of Lahore's bus system. Buses scheduled to run at intervals of, say, 30 minutes gingerly appear after an hour or so. There are no shelters at principal stops. You are welcome to get nicely roasted in the summer and firmly forzen in the winter. If it rains, you can rush to the nearest shelter available, which is generally a tree with thick foliage, but you run the risk of missing the bus. Queues, to be sure, do not form part of the mental make-up of the public in Lahore. There is such a scramble for accommodation when the bus arrives that the scramble for Premiership of the West Punjab, frequently disclosed to the Lahore public, will bear no comparison ? Nevertheless, I must admit that travelling by bus in Lahore is quite a fun. Once you get into a bus and are not so packed as to feel that sardines in a tin

are more comfortably put together, there is a lot that can amuse you while travelling. You notice that seats earmarked for ladies are empty, while poor men stand in a row clinging desperately to the horizontal bar from the ceiling. The bus conductor considers it sacrilegious to permit men to turn to rows of seats where not a single woman is to be found ! Next you find a faintly-written warning in an obscrure corner of the bus purporting to convey that spitting is prohibited ; yet, most of the passengers keep spitting, luckily across the windows of the bus. The bus conductor, it must be said to his credit, has acquired a more subtle way of spitting inside the bus !

The most interesting feature of travel by bus is the ceaseless medley of opinions that keep assailing your ears. Scandals, leadership, wars, politics, constitutional crises, international crises, domestic problems, personal difficulties——almost anything under the sun is discussed threadbare by passengers least competent to do so. Within the short span of 15 to 30 minutes, kings are made and deposed, Prime Ministers are declared unsuitable and thrown out without ado, society women are exposed mercilessly, leaders are painted in hideous colours, personal problems are disclosed unblushingly and humanity is tossed about as if it's a plaything. You step down the bus wondering whether you will not like to get back to it. A few minutes later, however, you resolve never to travel by bus if you can help it, for it is a confounded waste of time, mentally distracting and physically exhausting.

There is nothing more maddening than craning your neck to see a car owner drive past you on the road taking just no notice of you—in fact, treating you as if you were one of the lamp posts ! I have often wondered why Lahore is so despicably wanting in civic sense. Thousands of cars ply on the streets of Lahore, yet not one of them has ever stopped to offer a lift to the weary trekker. Frankly there is such a look of haughty indifference in the countenance of the person on the steering wheel that the man on foot can hardly pick up courage to stop the car and ask for a lift. Lahore is perhaps the only place in

the world where giving lifts is considered as undignified as taking lifts. In other parts of the world, including Bombay, the taking of lifts is the trekker's prerogative and the giving of lifts is the car owner's privilege. Imagine how much of the problem of transport in Lahore can be solved if car owners here picked up trekkers going their way. I must confess that it has almost invariably given me a sort of a malicious delight to see a car break down on the way and its owner struggle helplessly with the dismantled engine !

Lahore can boast of other means of transport ! There's the bullock-cart that villagers frequently use and that rarely fails them. I envy the villager who seems perfectly at peace with time, and who, looking nonchalantly at the fast-moving traffic, perhaps says to himself : "How can city folks ever accomplish anything ? They always pass up more than they catch up with ?" Then there's the cycle-rickshaw the sight of which outrages one's sense of dignity and human labour. How can any one bear to see himself pulled by a fellow human being panting strenuously for breath. The sooner this distressing means of communication is banned the better for the public of Lahore. There's next the motor-bicycle, fondly called the mo'bike. But this cannot be used by many, for few can afford it and not all can drive if safely. My objection to a mo'bike is largely aesthetic. Its rider can sit on it in but one pose, and that pose is anything but graceful. Looking at a person perched on a mo'bike I am reminded of the utter helplessness of man before the machine he has created. Finally, there is the bicycle which is by far the most reliable means of conveyance. What I suggest is that the people of Lahore buy or hire bicycles and boycott taxis, tongas and buses unless these services are considerably improved.

LAHORE'S ANTIQUATED ZOO

OFTEN when I lose my patience with men, I turn to the Zoo. For its inmates don't put me embarrassing questions ; they don't wish to know whether I am a dis-

tant cousin of somebody whose great grand-uncle once trimmed the whiskers of one of the Viceroys in an undivided India : they don't care whether I failed to get a degree at Oxford or did not even see the inside of a school : they don't pretend to be concerned about my welfare, while seeking secretly to undermine it : they don't rejoice over my adversity, nor envy me my fortunes which, of course, aren't there : they have no malicious scandals to tell, no flat jokes to crack. In short, a visit to the Zoo almost invariably provides me with considerable relief.

I must, however, admit that a visit to the Lahore Zoo could give a great deal more comfort if it did not possess certain disturbing features—largely the creation of man ! Right in the middle of the entrance to the Zoo you encounter a drowsy individual pulling away at his *Huqa*, who imperiously demands two annas as admission fee for which fee he gives you no receipt. Once inside the Zoo, you are left to fend for yourselves. There are no charts, no diagrams, no guide books. You take your chance and fumble at your favourite animals. You can at least be sure of getting to the lions and the tigers, for you can smell them the moment you enter the Zoo ! The absence of a guide is perhaps not difficult to understand. It's not after all a colossal Zoo. If anything, it looks like one of those neglected gardens at the back of a big zamindar's house !

To your left, as you enter the Zoo, you notice a quaint structure, vaguely resembling a manger, wherein rests a nondescript species of tortoise. The most fascinating feature of a tortoise is generally its age. But there is nothing in the Lahore Zoo to indicate the ages of its tortoise inmates. The only sense of time is provided by an inscribed slab of stone nearby that bears the name of Sir Umar Hyat Khan Tiwana ! A little further you notice two or three dreamy-looking storks, balancing themselves coolly on one leg and gazing ruefully on a completely dried-up pond. You wonder whether these storks are praying quietly for the implementation of decisions taken at the much-publicized Inter-Dominion

Conferences. For the Zoo, like some other institutions of the West Punjab, depends for its water supply on the canals flowing from the direction of the East Punjab. Maybe, the storks don't know that there is a solitary tube-well for the entire Zoo which is frequently out of order. If the storks knew that, they would surely pray that God would bestow some kind of efficiency on the Public Works Department of the West Punjab.

Next, there is a pond—I should say, cesspool—for ducks, white swans and black swans. Each fresh visit to the Zoo will reveal that there is a steady decline in the number of these birds. What's wrong with them? Don't they lay eggs? Don't they breed? If you have the patience and energy to make discreet inquiries, you will discover that some of the loveliest black swans and their eggs have been devoured by wild cats and other pests. That is because the wire netting enclosing the pool has disintegrated at a number of places. There are holes in it big enough to admit large-sized animals. The Curator of the Zoo—a highly qualified and competent person—spends most of his evenings chasing wild cats and birds of prey with a double-barrel gun. Not all his earnest entreaties, genuine threats and endless correspondence have been able to move the PWD into action—not even when the Curator reported that all the pheasants in the Zoo were eaten up by wild cats in the course of a single night.

There are peacocks in the Zoo—such gorgeous specimens—who have hardly enough space to spread their fanlike tails and display their splended plumage. There are pigeons—some of them worth their weight in gold—who seem almost suffocated in their cells, not for space, but for want of cleanliness. Their aviaries are fouled and stink from a distance. You will notice, if you examine the pigeon house carefully, that on its either side is an entrance designed to admit a person for purposes of cleaning. But this entrance is so small—barely 2 feet by 1 1/2 feet—that no human being can ever get through

it without a tortuous acrobatic process. No won der the aviaries are dirty,

But it's the poor 'wild beasts whose suffering is the greatest in the Lahore Zoo. They wear lea and hungry looks, suggesting a depressing resignation to their fate. There is no spark in them, none of their native ferocity. Instead of inspiring their beholders with awe, they invite pity. Used to roaming fearlessly in the woods, on the snows or among the valleys, they bide their time in dingy cells with little or no ground to stretch their oncemuscular limbs.

There is the Himalayan bear who once enjoyed the bracing climate of the mountains feeling perfectly happy in a temperature below freezing point, but who now feels cramped for space in an ill-equipped cage exposed mercilessly to Lahore's scalding sun. There is no tree in his cage to afford shade, no artificial waterfulls to delude him into some sort of physical comfort. In any decent Zoo, the Himalayan bear would be kept under conditions almost representing his original home. Why can't the Lahore Zoo at least give him some cool spot to live in ?

The lions have no quarters to themselves. They are obliged to share accommodation with leopards and tigers in a house, the front of which resembles the 'facade' of a house of a rich man with a primitive taste. Its architectural features surely offer little satisfaction to the lions whose principal requirement is large, spacious ground where they can have plenty of exercise before and after their meals. There is no shortage of empty ground in Lahore. Why can't the Zoo be extended over a larger area to afford greater space to its inmates ? How often does one notice the lion, renowned for his tufty mane, nursing his lean paws under his ill-fed belly in a tiny cage in the Lahore Zoo, showing no signs of

life or movement ? His mane is no longer a thing of beauty ; it's reduced to the size of a large woollen ball; it looks scruffy and decomposed.

If your love of animals prompts you to probe deeper into the state of affairs at the Lahore Zoo, you will find enough material to keep you dazed for some weeks maybe, for some months. You will, for instance, discover that the Zoo gets a total grant of Rs. 16,500 per year from the West Punjab Government. This sum may perhaps appear substantial to the unweary. But a little analysis will show how untterly inadequate it is. To feed and maintain a medium-sized dog as a pet costs these days something in the neighbourhood of Rs. 50 per month, or Rs. 600 per year. Just imagine ! If you have two lions, one lioness, two tigers, one leopard, half a dozen wolves, a number of cats, etc., etc., how much money will be required to maintain them. On feeding alone, the Zoo spends over Rs. 1,200 per month. There is, in addition, the staff and the upkeep of the Zoological gardens. Thus you soon realize where to lay the blame. Little wonder that there has been no addition to the inmates of the Zoo, that there are no rhinoceros, no kangaroo, no hippopotamus, no sea-lion —common features in any standard Zoo. A rhinoceros, for instance, costs Rs. 5,000, a kangaroo about Rs. 3,000.

Here is another most revealing phenomenon. The Zoo is entrusted to the care —rather thrown on the tender mercies— of a Committee with the Deputy Commissioner as President. There are members on this Committee who have never so far stepped into the premises of the Zoo ! I am sure there are also members of this Committee who cannot distinguish between a stork and a heron, a deer and a mountain sheep.

Frankly, my resentment with the authorities is not as great as that with certain members of the Lahore public.

If the authorities have neglected the Zoo, there are citizens of Lahore who have gone out of their way to damage it. They have treated the Zoo not as a place for entertainment, still less for educating their children, but as a convenient spot for expressing their perverted love of cruelty. Instead of treating the inmates of the Zoo with tenderness and affection, they tease and torment them and rejoice to see them suffer. I saw a well-dressed young man throw the butt-end of a cigarette in the gaping muzzle of the bear who had opened his mouth wide in the fond hope of getting something to eat from the onlookers. When I told this youth that the bear's muzzle was not an ash tray, he smiled as if I had cracked a tremendous joke. Only a few weeks back, the Zoo's favourite lion, called by the pet name of " Joe," was injured by one of the visitors who tore off a part of the poor creature's flesh by digging a hooked iron rod into his hind legs. Butt-ends of cigarettes have often been flung mercilessly on the lion's mane. The Curator told me how once he caught a young lad pelting with stones the Zoo's wolves and hyena.

—And there, outside the entrance to the Zoo, prominently stands out a large wooden structure bearing the inscription " PUBLICITY PUNJAB," but with not a scrap of paper on it. I wish the authorities would use it for giving publicity to the elementary responsibilities of the citizens of Lahore.

HALLO! HALLO! HALLO!

" Hallo!"

" Yes. "

" Is that you ?"

" It is me : and who are you ?"

" It's me. Can't you recognize my voice ?

" I'm afraid I can't."

" But I can recognize your voice."

" That still does not prove that I can recognize yours."

" I am. . . ."

"Never heard of him."

"Don't try and pull my leg. Aren't you......"

"Of course, not. I'm...."

"Oh! Wrong number."

And that happens at least half a dozen times almost every day. Little wonder my heart sinks every time the telephone bell rings. There is a peculiar persistence about people here who get the wrong number. Not even the most reassuring protest that your telephone number is completely different from what they dialled—or at least hoped to get—can deter them from releasing a salvo of threatening demands. Before you have hardly had the time to announce your name or number, you are assailed by an alarmingly aggressive interrogator who considers it his birthright to know where you are speaking from. You almost feel terrified. You feel as if you are a criminal who is ashamed to disclose his identity. You produce a disjointed, inarticulate sound vaguely resembling your name. The sound of your own name seems to frighten you. Unconcerned with your distressing plight, the imperious interrogator takes it for granted that you are just the person he wants and goes on talking incessantly. What powerful lungs! He doesn't even pause to take a deep breath. For if he did, you might have had the chance of sliding in a word of feeble remonstrance. Chagrined more at your helplessness than at his persistence, you hang up the receiver. A few seconds later, the telephone bell rings again............

People here seem to take an almost inexplicable joy in just dialling any number. It seems such fun! Telephones, they think, were invented for pastime. And if it happens to be a female voice—however uninspiring—at the other end, they keep on dialling that number at regular intervals. Some of them are decent enough to improvise an excuse—"railway inquiry office" is a convenient pretext. But the others—they simply don't

care. The moment they hear a feminine voice, they roll off a series of amorous, sloppy phrases. It doesn't occur to them that the object of their telephonic romance may be old enough to be their grandmother, or young enough to be their grand-daughter. I consider this class of people as a menace to society.

There is another class that I also regard as a menace. But it's a manace of a different kind. I should call it a friendly menace. For it comes from some of one's dear friends. Just when you are about to settle down to serious business or work, there rings the telephone bell......

"Hallo?"

"Oh. Hallo ?"

"How are you ?"

"Fine thank you."

"I say, old chap, I had nothing to do : I thought I would ring you up."

And with that brief introduction your friend enters into an alarmingly long conversation : mostly one sided of course ! Little does your friend realize that while he had "nothing to do," you had something vitally urgent to achieve. Your mind is in your work, but your tongue is barely able to produce a few monosyllabic sounds. That's more than enough for your friend to hang on to. He rambles, drifts and then gradually acquires incredible fluency. He wants to talk about everything under the sun. Nothing will keep him back. You simply give in. And when he finally hangs up the receiver, you are too exhausted to return to your work. What a friend ! Before long, however, remorse seems to set in. You begin to regret bitterly that, knowing that you would no longer be able to resume your work, you could at least have responded to your friend's effusion a little more generously. But a few days later, your friend rings up again. He seems none the worse for your previous inattention. He is again in the mood to talk.

Telephones, it is generally accepted, are a time-saver. But not when your friends or the persons you wish to contact over the telephone make it a habit of sending their servants or their children to receive it. The servant measures your intelligence with his, and asks you stupid questions, and, what is worse, insists upon being answered. "Who are you ?" is his first inevitable inquiry. He sometimes wants to know your antecedents, your business, in fact, any things that crosses his credulous mind. By the time, he takes your message to his master or mistress, he has not only forgotten what it's all about, but has distorted your name into somebody else's. No wonder he comes back and says that the gracious master is not at home !

Children of course, are a delight. But if you are in a hurry, they can become highly irritating. They almost take it for granted that you rang up exclusively to converse with them. And they always invariably start off with a torrent of complaints. "Uncle, you haven't been to see us." "Uncle, you have't taken us out to the Zoo." You bite your lip, but sound affable. Gently you ask the child to send "daddy" or " mummy " on the phone. Then there follows a disheartening scuffle between the child and its parent, for the former is in no mood to surrender the telephone. I must hastily add that I have often rung up only to talk to the children and not to "daddy" or " mummy !"

The telephone-using public makes interesting study. There are some who literally shout over the phone. Their vocal chords almost seem to burst. They don't really need the phone, for with a little more effort they could perhaps be heard at the other end ! Regretfully, the number of such voiciferous persons is greater here than elsewhere. If you happen to be listening to one of them, you can't help but keep the receiver at a comparatively safe distance from your ear. Even then you nurse your ear a long time after the conversation is over. There are others who talk over the phone almost

in whispers. They don't seem to want to hear their own voice. To them, the telephone is too sacred an instrument to be profaned by raised voices. There are still others who get strangely self-conscious when using the telephone. They stammer, stutter, become flustered and are heard no more ! Then there are some who start thinking about what they have to say only after they have dialled and got the number. And if they happen to be slow thinkers—which is mostly so—they give such long pauses in their conversation that you forget their first word by the time they utter the second. If only people were clear in their minds on what they wished to convey when they rang up ! Finally, there are those who seem so deeply attached to their own voice that they delude themselves into thinking that their listeners simply adore it. They appear to have taken considerable pains in cultivating a sort of a bass sepulchral groan. I wonder if they can ever imagine how ridiculously hollow they sound !

I am a great believer in good neighbourly relations—but not when they are built on your ability to keep a telephone ever ready for your neighbours' benefit. If yours is the only telephone in the entire neighbourhood, you will find an endless queue of all-too-obliging neighbours outside your house. There are, of course, types and types of neighbours. There is a type that bears such a meek and humble look—almost of martyrdom—that you don't have the heart to say "sorry, you can't use the phone." There are some who reflect such pressing urgency in their countenance that you do not have the courage even to tell the truth that the telephone is out of order ! There are others—and they are in an overwhelming majority—who are convinced that they have a greater right to your telephone than you yourself. They just walk into the house, pick up the receiver, and settle down to ringing up any number that crosses their mind. It concerns them little whether you are relaxing in bed or browsing over a book or engaged in entertaining your friends. They bellow forth, shouting at the top of their voice, laughing loudly at some feeble joke across

the phone. They don't even hesitate to put in a trunk call—however long-distant—without informing you about it.

When a friend of mine heard me lament plaintively that the telephone had ruined my peace, he bluntly retorted; "Why have one at all?" I had almost no answer to give. "Well", I stuttered, "you see it's a nuisance to have a phone but greater nuisance to be without one." Just a minute. What's that ? Oh, it's the telephone. There it's screaming again !

" Fiddlesticks and Co ?"

" No. No. It's........"

" What's it ? Where are you speaking from ?

" From the Hades.........."

SO THIS IS LAHORE

At a Cinema Hall

You don't buy your own boredom. But you do, if you go to see a picture in Lahore. All you have to do is to find yourself an uncomfortable seat among a host of picture-goers who are busy talking tediously to each other while the picture is on. Apparently, that's the only time and place they have in which they can cover the whole gamut of problems they have never had the courage to face. If for some inexplicable reason they stop talking, there is no ground for you to be dismayed ! There are other noises to prevent you from concentrating on the picture. You will hear a baby squealing from somewhere in the hall with a valiant mother creating a greater row in a supremely-desperate attempt to choke it off. Just when you pray for a moment of pin-drop silence, you will have your ears assailed by the cracking of nuts, the crushing of crisp potato-wafers, by the sound produced by human jaws working incessantly and with vigour at some of the delicacies that the management provides. Of course, you get quite used to the clamorous efforts of people around you to clear their capacious throats. It's only natural ! And if it happens to be

one of those highbrow pictures which must be seen without being understood, you may even hear your neighbour snoring loudly away. As to the precious commentary by the audience on the picture, you have only to hear it to believe it.

I can't help recalling an incident. It was at Plaza. "Hamlet" was on. The hall was packed to capacity. I found myself sitting—quite by accident to be sure—among the elite of Lahore. Just when Laurence Olivier began, in his inimitable style, the rendering of the soliloquy "To be or not to be....", a piping voice came from over my shoulder : "Ugh, the whole picture is full of quotations from Shakespeare !"

There are, of course, moments when you feel like telling your neighbours to carry on with their running commentary, for it's funnier than the picture itself.

On the Street

S-c-r-e-e-c-h ? What's that ? Oh, nothing. A motorist has just applied the brakes to allow a handful of slow, flurried and undecided females in *burqa* to cross the road. One must get used to it in Lahore, or one will suffer from perpetual frustration. Are there no traffic regulations in Lahore ? Of course, there are traffic regulations but the pedestrians don't think these apply to them. There should be some distinction after all between, vehicles and human beings. What's meant for one cannot be practised by the other. It's inconceivable ! And thus when the policeman on traffic duty firmly stretches his arm or raises his hand to signal "STOP," no pedestrian ever takes notice of him. Men and women, old and young, wander nonchalantly across the road amidst screaming motorists and howling tonga-wallas. The poor cyclist, of course, does not count, He must fend for himself and wheel his way through unconcerned humanity. Sometimes you may notice an imperious, impatient sergeant chasing a few urchins in a futile attempt to knock some road-sense into them : but the moment he disappears, there appear—almost as if

by magic—a host of young boys who seem to take malicious delight in defying traffic regulations.

Men are gregarious by nature. But in Lahore, they are egregiously so ? Groups of them can be discovered on the streets, blocking the way with impunity, conversing obstreperously for hours on end. Their theory is that traffic regulations were made for man, not man for traffic regulations. So there they stand in the middle of the road while vehicles pass meekly by . Have these men nothing to do in life ? Of course, they have. If nothing else, they poke fun at pedestrians, at people on cycles or in tongas. If it's a woman on a cycle, they sometimes even spread themselves out and take up positions threatening to block her way. Small wonder one sees so few women-cyclist on the streets of Lahore. For this some misguided motorists are also to blame. If they discover a woman-cyclist on the road, they blow the horn vigorously in the fond hope that she will at least look back. And talking of horns, I think there should be some restriction on the use of this distressing device ?

At Public Functions

What's all that noise about ? Noise ? Oh, no. That's a poetic symposium in progress. Lahore is famous for poetic symposiums generally known as " mushairas ". Any excuse is enough to organize such a symposium. If somebody has lost heavily at the races, he can easily make up for it by holding a " mushaira " for his own relief fund ? If a lunatic jumps from the first storey and breaks his leg, with a little effort he can raise a substantial fund for himself and his family : all he has to do is to collect a few poets and ask them to recite on his tragic experience. But who doesn't like listening to poetry whatever the excuse ? Everybody does, of course. But do you ever get the chance to listen ? The voice of the poet hardly has the chance to be heard above the din of catcalls and shouts of the audience. Your only consolation is that you are very likely to have heard the same poem a few dozen times before ?

Fortunately, the attendance at thought-provoking public functions in Lahore is as small as the number of such functions. When some competent lecturer is speaking on some serious subject, he should consider himself singularly lucky if more than six persons turn up to listen to him. There is, however, a certain technique in attracting more people to serious public functions. One learns it by experience ? Just issue invitations to all and sundry and drop a hint that tea will be served before the lecture. Yes, before and *not* after the lecture. Or else you run the risk of having people *only* at tea time !

No public function in Lahore is complete without at least one or two rowdy scenes. Of course, it takes all sorts to make the world. But it takes a handful of turbulent individuals to make the Lahore public. May be, they are easily excitable. Yet that's no excuse for misbehaviour not in public a least. With ill-concealed glee they push people aside, storm their way through rows of occupied chairs, stamp callously on people's feet, crack a couple of loudly vulgar jokes, roll their eyes in the vain hope of seeing a pretty face and finally plant themselves firmly in front of some unfortunate fellow completely obliterating his view.

PERSONALITY FEATURE

HAZEL-EYED and fair, the Grand Mufti of Jerusalem has a remarkable personality. His serene face has suffered little from a life punctuated with perilous missions. The frowns of fortune have not robbed him of his disarming smile. A black cap with a white sash round it adorns his broad forehead. A flowing robe embroidered in silver threads contains his strong though slender figure. He looks picturesque. His features are almost flawless.

Haji Amin-el Husseini is fifty-five. His girzzly beard is turning gracefully grey. Only once he parted with his beard : and he did not regret it. It happened during

his recent escape from France. Pursued by British detectives, the Grand Mufti took up rooms at a wayside inn " somewhere " on the North African coast. One fine evening as he sauntered into the lounge, his keen, discerning eyes spotted two foreigners at a corner table.

Unnoticed he slipped away and returned a clean-shaven man. Seemingly unconcerned, he occupied a table next to these two foreigners ; and this is what he overheard. "By Jove ! If that chap o'er there had a beard he would look an image of the Mufti."

Adventurous career

Son of the late Mohammad Taher el Husseini, Amin received his early education in Jerusalem. He then joined Al-Azhar University at Cairo. In early 1914, he was sent to the Military College at Istanbul and received his commission on completing his military training. The young subaltern was, however, more interested in destroying the Ottoman Empire than in helping to keep it together. He contacted the leaders of the secret Arab movement of liberation who had estalbished cells in the Lebanon, Syria, Iraq, the Hedjaz and Turkey. Ceaselessly he worked to forge Arab unity and free the Arabs of Turkish suzerainty.

In 1917, when the British troops entered the Holy City, Amin-el Husseini led the patriotic movement against the application of the Balfour Declaration. Three years later, the first open anti-Zionist revolt took place and was followed by the wholesale arrests of intransigent Arab leaders. Amin eluded the British authorities and escaped to Damascus. On the appointment of Sir Herbert Samuel as High Commissioner for Palestine a general amnesty was declared and Amin was able to return home in 1921. A few months later he was elected Grand Mufti. He was then only 27.

The Grand Mufti set his shoulder to the wheel. From chaos he created order and system. He reorganised the Wakfs, the Sharei Tribunals and Arab schools

and colleges. Under his constructive direction these became model institutions. He formed the Palestinian Arab Party—the largest nationalist party in Palestine—that helped to counteract Zionist attempts at purchasing Palestinian land through imported Jewish capital.

In 1936, the Grand Mufti undertook a journey to the Hedjaz to seek to put an end to the war between the Imam Yehia of Yemen and King Ibn-i-Saud of Arabia. His mission was an unqualified success. He proceeded to other Arab countries and impressed upon them the need for unity. Few doubted his sincerity and fewer still disregarded his counsel.

Fearless fighter

In 1936, a Royal Commission under Lord Peel was appointed to diagnose the Arab-Jewish problem in Palestine and prescribe a cure. The Commission instead of healing threatened to kill the patient. It recommended the partition of Palestine. That was a signal for a general Arab revolt : and the Grand Mufti assumed its direction. Infuriated, the British sought to arrest him, but he disappeared from Jerusalem in time. He hid himself at the Aksa Mosque and later escaped to the Lebanon. From Beirut, he continued to direct Arab operations until the declaration of World War II.

Placed in the somewhat uncomfortable position of an ally, the French Government approached the Grand Mufti and requested him to leave the Lebanon—then still under French Mandate. The Grand Mufti left for Iraq in time to join Rashid Ali el Kilani, who was fomenting an Iraqi revolt against the British authorities of occupation. The Iraqi revolt, however, proved abortive and the Grand Mufti fled to Iran. Lord Wavell, the then Commander-in-Chief of the British forces in the Middle East, offered a reward of £25,000 for the Grand Mufti's capture dead or alive. Anthony Eden announced in the House of Commons that "the man is practically in our hands !" Mr. Eden was rather optimistic—

to put it mildly! For the elusive Mufti was then in Berlin conversing with the Fuehrer.

With Germany lying defeated and prostrate, the Grand Mufti sought refuge in Switzerland. Anxious to avoid complications, Switzerland advised him to leave. He went to France where he was arrested and kept under surveillance in a villa near Paris. The British approached the French Government and asked for his surrender which was refused on the ground that he was a political refugee. France was in no mood to oblige Britain. The French have a long memory. They remembered how Britain had sided with the people of Syria and the Lebanon in their demand for the abolition of the French Mandate resulting in their independence in 1941. Now it was France's turn to protect the Grand Mufti who would be a constant headache to Britain.

Hilarious welcome

Then one day—it was early June, 1946—the Grand Mufti appeared in Cairo. The whole world echoed with the news of his mysterious come-back. The British gnashed their teeth. The Americans were highly surprised. The French appeared naively embarrassed. The Arabs reverberated with triumphant exultations. King Farouk of Egypt took the Grand Mufti under his protective wings. Almost every Arab house, every shop, every bus and every car hoisted the national flags throughout the Middle East. Innumerable arches of triumph were erected across the streets of Arab capitals and pictures of the Grand Mufti displayed in shop windows. The man who had personified the Arab struggle for freedom had returned. No man had held in the hearts of Arabs a dearer and greater place.

Unjust accusation

Today, the Grand Mufti lives in a small villa at Cairo. It was there that I met him, sitting in a pensive mood on the lawn. He looked a picture of serenity. The mid-summer sun had just set and a cool, refreshing breeze had started blowing gently. But to be in his presence was more refreshing, more reassuring. The Grand

Mufti rose as I approached him and ushered me into a large, delicately-lit drawing room, where we talked for some time.

The Grand Mufti's views on Palestine are too well-known to be repeated here. The world knows that he stands for Arab freedom and will fall, if necessary, in seeking to defend it. I asked the Mufti whether there was any truth in the assertion that his sympathies lay with the Axis. Unruffied, he said : "I was merely obliged to take refuge in Europe which was then under Germany. I was hounded out of the Near and Middle East. I find no reason why I should not have found asylum in Europe at a time when Great Britain was seeking to expel me and to suppress my nation in order to further Zionist ambitions which were trying to destroy utterly our national integrity." I was convinced.

All for Pakistan

Once, however, during our conversation, the Grand Mufti seemed to lose his fascinating poise. That was when I manoeuvred the trend of our discussions nearer home. " What are your views on Pakistan ? " I asked. The Grand Mufti's face brightened up. A feeling of almost uncontrollable delight appeared to surge through his veins. His voice quivered and spontaneously he said that Pakistan to him was like a newly-discovered star in the firmament. ' Every Arab," he remarked, "is proud of Pakistan."

The Grand Mufti expressed the hope, almost bordering on conviction, that Pakistan would be a most vital link in the chain of the Islamic world and would constitute an unending source of inspiration and comfort to the Arabs.

I returned completely satisfied.

VI—EDITORIAL CONFERENCE

The chief feature of the daily routine in standard newspaper offices is the editorial conference. It is at this conference, generally held in the afternoon, that decision on the proposed contents of the next morning's issue of the paper are taken.

The following excerpts are from a letter to the author from the Editor of the *Times of India*, Bombay. They help to show how an editorial conference operates.

"We hold one editorial conference a day. The procedure is to hold a post-mortem on the morning paper, that is, we go through it page by page. Corrections are made where literal and other mistakes occur and the display given to the main stories discussed. The corrections with comments are then passed on to the News Editor, who in turn passes them on to the Chief Sub-Editor on duty. After going into the morning paper the Editor initiates a discussion on the leaders for the next day. These are discussed with the Assistant Editors, the line to be taken agreed upon and laid down and one or other of the editorial staff assigned to write a particular editorial. That is generally what occurs at the daily editorial conference.

"At the daily editorial conference, an assessment is made of the importance of length of stories which may be expected to break during the day for publication in the following day's paper. The Chief Reporter submits a schedule of the important assignments of the day, other than those of a routine nature. The schedule below is one of the kind, with the approximate length indicated of the total volume of copy that may be expected by the sub-editorial staff for the city edition. A diary is meticulously kept of all local happenings in which the arrivals of notables, movements of ships and planes, public meetings and gatherings of important organisations are recorded. Reportorial assignments, besides those of covering the city criminal courts, the high court and industrial courts and other routine jobs which yield the

bulk of the city copy, particularly for the Evening paper, are made from this register. A photographer is always ready at hand and beside being sent out on fixed assignments can also be shot off for any unusual news break. The editor and news editor are kept informed during the day and often into the night if an unexpected story breaks so that provision can be made and instructions forwarded to the office as to its treatment.

Wednesday, August 3.

Municipal Standing Committee, 3-40 p.m.
Municipal Schools Committee, 3-40 p.m.

Textile Workers Action Committee meets to consider Mr. Asoka Mehta's appeal to withdraw strike.

Islam Gymkhana : Party to Mr. A. A. Fyzee, Indian Ambassador-Designate to Egypt, Taj, 6 p.m.

Morarka's case before the Chief Presidency Magistrate.

2 Cols."

VII—BIBLIOGRAPHY

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